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ABSTRACT

Devoted to Greek and Roman mythic contributions to culture and developed to tie in with the 1984 Olympic Games in California, this pamphlet includes exams, discussion topics, vocabulary, and other teaching ideas on the Olympic heritage. Most of the exercises were written by Nathan Reed Mathis, former president of Southland Council of Teachers of English. Some topics include: (1) "Creation"; (2) "Zeus"; (3) "Mythology"; (4) "Lovers"; (5) "Heroes"; and (6) "Classicism." (MS)

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Potpourri

Our Olympic Heritage

Marilyn Kahl, editor

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Southland Council of Teachers of English

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From the Editor:

In the spring of 1982 the Southland Council of Teachers of English published a Shakespeare Potpourri dedicated to Nathan Reed Mathis, former president of SCTE, who died in August, 1981.

When I finished putting together that publication, I immediately began thinking about this one. Reed's mythology files were extensive, but not complete. I have supplemented his work with tests and activity projects from my own files. I also included some interesting ideas taken from the NCTE and CATE idea exchanges.

The Fates seemed to smile upon this issue. The theme for the 1983 spring conference of SCTE revolved around the idea of an Odyssey. The Olympics are headed for Southern California in 1984. And, thanks to the vision and generosity of the business community, there will be a year dedicated to "Our Olympic Heritage" in Southern California.

It seems, therefore, fitting that SCTE, always ahead of its time, be the organization to usher in this year with a Potpourri devoted to the Greek and Roman mythic contributions to the culture of all time.

Marilyn Kahl

Creation

the beginning of all things R. Mathis

Chaos, the yawning abyss (composed of Void, Mass, and Darkness)
Earth, Love
From Chaos, but not Earth and Love, came Erebus (under-Earth) and Night.
From Earth came Heaven and then finally, the physical characteristics of the earth (valleys, mountains, etc.)

II. THE BEGINNING OF THE GODS

A. Love was the force which makes material things into male and female creatures which come together by instinctive affinity.
Erebus and Night (children of Chaos) are wedded
c. Light and Day
B. URANUS (personification of Heaven) takes GAEA as wife. Their children are in three waves.
First wave = TITANS
Second wave = hundred-handed monsters
Third wave = Cyclopes

III. The TITANS

Homer mentions two: Iapetus and Cronus
Hesiod enumerates thirteen, esp.:
Iapetus = father of three important figures
Cronus = chief of the Titans
Oceanus = river that encircled the earth
Tethys = wife of Ocean
Hyperion = father of the sun, moon, stars, dawn (rosy fingers)
Thea
Rhea = wife of Cronus
Themis = justice
Mnemosyne = memory

IV The hundred-handed monsters (Hecatonchires)

There were three of them. Uranus feared them and attempted to destroy them by thrusting them into Tartarus, the profound abysm of the earth. Mother earth called upon her other children, the Titans, to help her save the Hecatonchires. None of the Titans but Cronus would help her. He waited for Uranus, fell upon him with an iron sickle, wounded him severely, and drove him from literature. From the blood of Uranus sprang the FURIES, the GIANTS, and the Melic nymphs.

V. The rule of Cronus (sometimes called the Rule of the Titans; other times called The Rule of the Elder Gods)

Cronus carries the iron sickle as the symbol of the new period of growth and golden harvests that he ushered in. (Father Time?)
Cronus and Rhea, his sister-queen, ruled Heaven and Earth. They had a number of children. Cronus learned from his parents that he should be dethroned by one of his own children. He got the well-intentioned but ill-considered idea of swallowing each as it was born. His queen, naturally desirous of discouraging the practice, when it came to the time of her sixth child, palmed off on the insatiable Cronus a stone carefully enveloped in swaddling clothes. Zeus, the rescued infant, was concealed on the island of Crete, where, nurtured by the nymphs, Adrastes and Ida, and fed on the milk of the goat amalthea, he in due course attained maturity. Zeus then gained the assistance of his grandmother, Gaea, constrained Cronus to disgorge the burden of his cannibal repasts.
First came to light the memorable stone, which was placed in safe keeping at Delphi (the beginning of the Oracle, the most important one).
This action on the part of Zeus resulted in war.
Zeus and his recovered brothers and sisters and Oceanus fortified themselves on Mount Olympus and fought it out with Cronus and the Titans. Zeus

released the Cyclopes and the Hecatonchires to help him. They won. Zeus banished them to Tartarus (part of the Underworld).

VI. The division of heaven and earth which followed this battle allotted to each god or goddess the particular part of the universe he or she was to govern.

As a result of their assistance, Zeus did not banish the Titans (that is, all of them), but they took a lower place in the hierarchy. Thus Ocean, Hyperion, Mnemosyne, Themis, Iapetus (father of Atlas, Prometheus, and Epimetheus) still appear in later mythology.

Cronus fled to Italy and brought about the Golden Age, a time of perfect peace and happiness.

VII. Thus the reign passed to the Olympians, called so because they lived on Mt. Olympus. Olympus is difficult to identify--it was first believed to be Greece's highest mountain in Thessaly in the northeast. Even in The Iliad, this idea is beginning to give way to the idea of an Olympus in some mysterious region far above the mountains of the earth. Homer has Poseidon say that he rules the sea; Hades the dead; Zeus the heavens. But Olympus was common to all three. Whatever it was, the entrance to it was a great gate of clouds kept by the Seasons. Within the gate was the abode of the gods where they lived, slept, and feasted on ambrosia and nectar and listened to Apollo's lyre. It was an abode of perfect blessedness.

THE OLYMPIAN GODS in brief

1. ZEUS (Jupiter)--Lord of the Sky, Rain God, Cloud Gatherer, King of the Gods Faults = infidelity to his wife Attributes = thunderbolt Totem = eagle Favorites = oak tree, right action, against liars and oath breakers
2. POSEIDON (Neptune)--a Titan, brother of Zeus. God of the Sea, Earth Shaker. Faults = a grudge against Odysseus Attributes = trident Totem = horse, bulls
3. HADES (Pluto)--a Titan, brother of Zeus, Ruler of the Underworld, God of Wealth, King of the Dead Attributes = cap or helmet which made one invisible A just god, not evil, just terrifying.
4. HESTIA (Vesta)--a Titan, sister of Zeus, Goddess of the hearth. She doesn't have a distinct personality, just a symbol.
5. HERA (Juno)--a Titan, sister and wife of Zeus, Queen of the Gods, Patroness of marriage. Faults = bad temper Attributes = Ox-eyes Totem = cow, peacock, Argos her favorite city
6. ARES (Mars)--God of War. Son of Zeus and Hera. Born in Thrace. Greeks didn't like him; Romans did. Faults = a weakling; the only god to weep during the Trojan war Totem = vulture, dog
7. ATHENA (Minerva)--born of the sea. Sometimes said to be delivered of Dione by Zeus; Cythere place of birth; carried to Cyprus; born full grown and in full armor from Zeus's head. Goddess of the City, Patroness of Agriculture and handicrafts, Protectress of civilized life. Attributes=invented bridle, helmet and sword Totem = owl Favorites = olive, wisdom, purity, reason, Athens her city, Odysseus her favorite
8. PHOEBUS APOLLO (same)--son of Zeus and Leto, twin to Artemis, God of Light, God of Truth, Archer-God, Sun God the Healer. Attributes = lyre, silver bow Totem = dolphin, crow Favorites = Delphi oracle
9. APHRODITE (Venus) - born of the sea--sometimes said to be Dione's by Zeus. Cythere place of birth, carried by sea to Cyprus. Goddess of Love and Beauty. Faults = soft, weak character Attributes = drive men mad by her laughter, perfect shape. Totem = swan, dove, sparrow Favorite = myrtle

10. HERMES (Mercury)--born to Maia and Zeus. Messenger of the gods, Master thief, God of Commerce, Guide of the Dead Attributes = winged sandals, Caduceus, invented lyre
11. ARTEMIS (Diana)--Huntsman-in-Chief, Protectress of Youth, Goddess of the Moon Attributes = Selene, Hecate, virgin Favorites = all wild animals, especially deer, cypress
12. HEPHAESTUS (Vulcan)--son of Hera. Toolmaker for the gods, Patron of Handicrafts Attributes = lame and ugly, husband of Aphrodite

LESSER GODS OF OLYMPUS

1. EROS (Cupid) God of Love--not in Homer. Son of Aphrodite and Ares. Generally shown as an overweight infant with bow and arrow. (see valentines)
   Attendants to Eros:
   ANTEROS--avenger of slighted love
   HIMNEROS--longing or desire for love
   HYMEN--god of the wedding feast
2. HEBE--daughter of Zeus and Hera. She is goddess of youth; in older stories she is cup-bearer of Zeus. She married Hercules.
3. GANYMEDE--Trojan prince who was so handsome (beautiful) that Zeus kidnapped him, took him to Olympus, and established him as cup-bearer. With his arrival, Hebe became less important. Sometimes they served jointly.
4. IRIS--Goddess of the Rainbow and Messenger of the gods. Hermes does not take her place; they both serve.
5. The THREE GRACES--daughters of Zeus and Eurynome (d. of Oceanus)
   AGLAIS--splendor
   EUPHROSYNE--mirth
   THALIA--good cheer
   Together they represent triple incarnation of grace and beauty
6. The NINE MUSES--daughters of Zeus and Mnemosyne (memory). They are constant companions of the Three Graces and Apollo.

CLIO--history	CALLIOPE--epic poetry
URANIA--astronomy	ERATO--love poetry
MELPOMENE--tragedy	POLYHYMNIA--songs to the gods
THALIA--comedy	EUTERPE--lyric poetry
TERPSICHORE--dance	

7. THEMIS--a Titan like her sister Mnemosyne. Themis represents divine justice; Zeus has no control over her--she is independent of both gods and men.
8. NEMESIS--righteous anger
9. AIDOS--reverence and shame that hold men back from wrong-doing.

GODS OF THE WATERS

1. POSEIDON--Lord of the Sea (Mediterranean and Black Sea). Also ruled over underground waters
2. OCEAN--A Titan. Lord of the river Ocean--a great river encircling the earth
3. TETHYS--a Titan, wife of Ocean
4. OCEANIDES--daughters of Ocean and Tethys. Nymphs of the great river. Gods of the great river were sons of Ocean and Tethys.
5. PONTUS--Deep Sea. Son of Gaea. Father of Nereus.
6. NEREUS--Old Man of the Sea (not important)
7. DORIS--daughter of Ocean and wife of Nereus
8. NEREIDS--50 lovely daughters of Nereus and Doris. Only two were important.
   THETIS--mother of Achilles
   AMPHITRITE--wife of Poseidon
9. TRITON--Trumpeter of the Sea; son of Poseidon and Amphitrite
10. PROTEUS--Sometimes "Old Man of the Sea" A helper of Poseidon. Sometimes con-

sidered Poseidon's son.
11. NAIADS--water nymphs who dwell in brook, spring, and fountain
12. Mortals who became divinities of the sea
    LEUCOTHEA
    PALAEMON
    GLAUCUS

CHIEF GODS OF THE EARTH

1. DEMETER (Ceres)--Goddess of the Corn.
2. DIONYSIUS (Bacchus)--God of Wine. Son of Zeus and Semele. Important God to Greeks from the 5th century on. Important to Romans too.

LESSER GODS OF EARTH

1. PAN --son of Hermes. Part human and part goat. Always identified with pastoral scenes. Arcady is his favorite spot. Played the pipes. Always in love with some nymphs, but always rejected because of his ugliness. Caused Panic--uncontrollable fear because of his night music.
2. SILENUS--son of Pan, sometimes brother. Jovial, fat, old man, usually rode an ass because he was too full of wine to walk. Associated both with Pan and Bacchus.
3. CASTOR and POLLUX (Polydeuces)--sons of Leda and Zeus Spent half their time on earth. Special protectors of sailors. Gemini--the twin stars.
4. SILENI--part man, part horse, walked on two legs, had horses hooves, horses ears--always horses tails.
5. SATYRS--half man, half goat, unhuman and ugly
6. OREADS--Goddesses of Woodlands--lovely maiden forms
7. DRYADS (Hamadryads)--Nymphs of trees--always in the shape of tree they were associated with
8. AEOLUS--King of the Winds (actually regent or viceroy)
    BOREAS--north wind (Aquilo)
    ZEPHYR--west wind (Favonius)
    NOTUS--south wind (Auster)
    EURUS--east wind (Eurus)

CREATURES OF THE EARTH--neither human nor divine

1. CENTAURS--half man, half horse, savage creatures. Only important one was CHIRON--goodness and wisdom
2. GORGONS--three in number. Daughters of PHORCYS, son of Sea and Earth. Only two were immortal. Mortal one was MEDUSA. Horrible creatures whose looks turned men to stone.
3. GRAIAE--three sisters. They only had one eye among them. Lived on the further bank of Ocean.
4. SIRENS--lived on islands in the sea. Enchanting voices. Their singing lured sailors to their death. Nobody returned from them to explain what they looked like
5. FATES--CLOTHO--spun the web of life; the spinner
    LACHESIS--assigned each man his destiny
    ATROPOS--cut the thread of life

Note--There is a possible explanation for many of the monster-creatures who were half human and half animal. They are earliest forms of imaginative creatures whose stories disappeared long before Homer or whose value to the culture diminished to the point that the stories were forgotten. Notice that the more inhuman the shape, the older the myths. Many of these old myths were obscure.

THE UNDERWORLD or The Kingdom of the Dead

1. HADES--also Pluto (L) God of the Underworld
2. PERSEPHONE--daughter of Demeter and Zeus, Queen of the Underworld
3. CHARON--boatman who ferries dead souls across the river to the gates of TARTARUS
4. CERBERUS--three-headed dog who guards the gates of Tartarus; permits all spirits to enter but none to leave
5. JUDGES--at the junction of two paths RHADAMANTHUS sat;to the left were sent the spirits to Tartarus, to the right were sent good spirits to the Elysian Fields.
   RHADAMANTHUS
   MINOS
   AEACUS
5. Rivers of HADES
   ACHERON--river of woe
   COCYTUS--river of lamentation
   PHLEGETHON--river of fire (sometimes spelled pyriphlegethon)
   STYX--river of unbreakable oaths
   LETHE--river of forgetfulness
6. Meadows of ASPHODEL--meadow of ghostly flowers (used by Poe and the English romantic poets)
7. ERINYES (Furies) live in Hades
8. SLEEP and DEATH (brothers) live in Hades--send dreams to men

Note--ILIAD says that the Land of Hades lies beneath the secret places of the earth.
ODYSSEY says that the way to it leads over the edge of the world across Ocean.
In later poets, there are various entrances to it from the earth through caverns and beside deep lakes.

EREBUS and TARTARUS are sometimes two divisions of the underworld. Tartarus is the deeper of the two, the prison of the sons of earth. Erebus is the place where the dead pass as soon as they die (Limbo). For the most part there is no distinction between the two; even the Greeks were vague about Hades for the most part. They were not too concerned with death.

In Homer the underworld is vague, a shadowy place inhabited by shadows. Nothing is real there. The ghosts' existence, if it can be called that, is like a miserable dream. The later poets define the world of the dead more clearly as the place where the wicked are punished and the good rewarded. In the Roman poet Virgil this idea is presented in great detail as in no Greek poet. All the torments of the one class and the joys of the other are described at great length. Virgil too is the only poet who gives clearly the geography of the underworld. The path down to it leads to where Acheron, the River of Woe, pours into Cocytus, the River of Lamentation.

Dress dolls to illustrate early Greek costume. Consult an encyclopedia.
Make models of weapons and armor used by the Greeks.
Collect advertisements which have allusions to mythology.
Collect cartoons, illustrations, pictures, which have mythic allusions.
Photograph, make models, draw pictures of sculpture or buildings which show Greek influence (columns or decor using gods or monsters).

Zeus

his many-splendored loves

R. Mathis

1. AEGINA (daughter of Aeacus, Achilles' great aunt)--Zeus took the form of an eagle. Child named Aeacus. Hera changed all the men of the land into ants; changed back into men; Myrmidons. Result--Island of Aegina. Men warriors with Achilles in the Trojan War.

2. CALLISTRO (daughter of Lycaon, king of Arcadia). Child named Arcus. Hera turned her into a bear; her son, a hunter; almost, matricide; Zeus placed them as stars. "big bear" and "little bear" cannot rest by setting below the horizon.

3. DANAE (daughter of King Acrisius of Argos)--Zeus took the form of a shower of gold. Child named Perseus. Hera didn't find out about this. They had enough trouble without her butting in--this is one of the most involved love stories of all time.

4. EUROPA (daughter of King of Sidon)--Zeus took the form of a bull. Children were Minos, Rhadamanthus, Sarpedon. Hera was away at a bridge party and didn't catch this one. Result--the beginning of the Cretan culture; Zeus hidden there as a baby.

5. IO (daughter of Inachus)--Zeus took the form of a cloud. Child was Epaphus. Zeus changed Io into a heifer to fool Hera; she wasn't fooled. Result--the Ionian Sea, the Bosphorus Straits.

6. LETO (Latin name, Latona) (daughter of Phoebe and Coeus)--Zeus came in the form of a swan. Children were Artemis and Apollo. Hera didn't find out about this immediately, but when she did she gave Leto eternal punishment, even through the children. Result--Zeus in fear of Hera abandoned Leto. Hera made her wander. She found exile at Delos.

7. SEMELE (daughter of Cadmus, a Theban princess). Child was Dionysus. Hera tricked her into a kind of suicide. Semele wanted to see Zeus in all his raiment. She burned to death at the glorious sight.

8. ANTIOPE (daughter of Nycteus, sister of Aegina (maybe), a Theban princess) --Zeus took the form of a satyr. Children were Zethus and Amphion. Result--abandoned children, revenge of Zeus.

9. MAIA (daughter of Atlas, one of the Pleiades) Child was Hermes

10. LEDA (wife of Tyndareus)--Zeus came to her in the form of a swan. Children were Helen and Pollux. The punishment of Helen was part of the wrath of Hera at finding out about the affair. Result--the Trojan War

11. ALCMENE (daughter of Alectryon, related to Perseus and Andromeda) Child was Hercules. Result--Hera's wrath was directed against the child, Hercules; his youth, the story of the labors, etc.

HERA--his wife--and sister--probably never his love. She and Zeus did have a child, Ares, who proved almost as disagreeable as his mother. Legend had it that Hera alone produced Hephaestus, probably in retaliation for Zeus's having brought forth Athena by himself.

A Final Exam **Mythology** R. Mathis

Part I. "What's in a name?" On your answer sheet list the mythological character after whom each of the following is named:

1. The Hellespont
2. Europe
3. The Ionian Sea
4. The Aegean Sea
5. Athens

Part II. "Where the action is." For each location in the left-hand column indicate an item in the right-hand column which may be associated with it.

6. Taurian Land (Tauris)	a. Dido
7. Dodona	b. Prometheus
8. Delphi	c. Andromache
9. Hesperia	d. original home of the Oedipus Complex
10. Thebes	e. Apollo
11. Eleusis	f. Iphigenia
12. Caucasus Mts.	g. Ariadne
13. Tartaros	h. where one could be "tantalized"
14. Carthage	i. Demeter
15. Naxos	j. Zeus
	k. Aeneas
	l. Perseus

Part III. "Will the real____ please stand up?" Fill in the blanks with an appropriate name

16. Only _____'s barber knew for sure.
17. The mythological draft dodger was _____.
18. _____was not invited to the wedding of Peleus and Thetis.
19. Mythology's most effective watchdog was _____.
20. _____was the "great lover" of the gods.
21. The mythological general who committed war crimes was_____.
22. The Phyllis Diller figure of mythology who desperately needed a hairdresser was_____.
23. The mythological "river of no return" was_____.
24. The original singer of "I'm Walking Behind You" was_____.
25. _____fell in love with her stepson.

Part IV. "I'd rather switch than fight." For each name in the left-hand column indicate a metamorphosis in the right-hand column which may be associated with it.

26. Daphne	a. waterfall
27. Atalanta	b. flower
28. Arachne	c. dark cloud
29. Callisto	d. stone
30. Orion	e. stars
31. Actaeon	f. willow tree
32. Niobe	g. spider
33. Io	h. laurel tree
34. Zeus	i. lion
35. Narcissus	j. bear
	k. stag
	l. cow

Part V. "Would you believe...?" Indicate the letter of the word or phrase which best completes each of the following.

36. Orestes is cleansed of his sin because (a)the curse on the house of Atreus has run its course (b)he has atoned through suffering (c)Apollo assumes the blame for his actions (d)he commits suicide.
37. Achilles' armor was won by (a)Ajax (b)Nestor (c)Patroclus (d)Odysseus.
38. Aeneas left Dido because (a)she was making too many demands upon him (b)he was ordered to do so by Zeus (c)although she loved him, she would not marry him (d)he loved another woman.
39. Aegisthus was justified in being an accessory to the murder of Agamemnon because (a)Agamemnon had confiscated his lands (b)he had been a more effective ruler of Argos than Agamemnon had been (c)he was the one child of Thyestes who had survived the slaughter of Atreus (d)the gods told him to kill Agamemnon.
40. Iphigenia was told she was to marry (a)Achilles (b)Ajax (c)Odysseus (d)Patroclus.
41. A god who favored the Trojans was (a)Hera (b)Zeus (c)Athena (d)Hephaestus (e)Poseidon.
42. The wife of King Priam was (a)Andromache (b)Cassandra (c)Hecuba (d)Cressida.
43. All but one of the following women committed suicide: (a)Jocasta (b)Medea (c)Dido (d)Phaedra.
44. Besides Heracles the one mortal who injured a god was (a)Achilles (b)Paris (c)Diomedes (d)Aeneas.
45. Jason rejects Medea and their children because (a)he is ambitious and wants a good marriage (b)his people will not accept a foreign queen (c)he is horrified at the crimes she has committed (d)he loves another woman.
46. Demeter and Dionysus were the two gods closest to man because (a)they did not live on Olympus (b)they were worshipped throughout all Greece (c)they were the only gods who experienced lasting sorrow (d)their mothers were mortal women.
47. The mythological "conscientious objector" was (a)Achilles (b)Polyneices (c)Odysseus (d)Amphiaraus.
48. We feel BOTH sympathy and antagonism toward (a)Clytemnestra (b)Ajax (c)Jason (d)Hephaestus.
49. Hesiod mentions all but one of the following ages of man: (a)gold (b)silver (c)iron (d)stone.
50. All but one of the following elements were originally separated from Chaos: (a)earth (b)sea (c)love (d)night.

Part VI. "The Misfits." The following questions occur in pairs. In the first section you are given four names: three of them have something "mythological" in common; one name does not belong. Choose the number of the name that does not belong and write it on your answer sheet. In the second section you are to choose the best reason why the name you chose does not belong and write that letter on your answer sheet.

51. (a)Laocoon (2)Cassandra (3)Nestor (4)Teiresias
52. (a)one was a Trojan (b)one was not involved in the Trojan War (3)one was not a prophet,

53. (1)Troilus (2)Diomedes (3)Paris (4)Hector
54. (a)one was not a Greek (b)one did not fight in the Trojan war (c)one was not a son of Priam (d)one was not the son of a god.

55. (1)Andromeda (2)Medea (3)Ariadne (4)Dido
56. (a)she was not abandoned by a hero (b)she was not loved by a hero (c)she was not married to a hero (d)she did not fall in love with a hero.

57. (a)Agamemnon (2)Atreus (3)Medea (4)Oedipus
58. (a)one was not the child of a god (b)one was not killed by a member of his family (c)one did not kill his own child or children or the children of a relative (d)one was not banished from the land in which he wished to live.

59. (1)Atreus (2)Ixion (3)Tantalos (4)Sisyphus
60. (a)he was not a king (b)he did not receive a horrible punishment in Hades (c)he did not murder his relatives (d)he was not changed by the gods into another form.

61.1)Antigone (2)Phaethon (3)Icarus (4)Prometheus (5)Persephone
62. (a)one was not related to an Olympian god (b)one did not love mankind (c)only one obeyed orders from a superior (d)only one did not die.

63. (1)Danae (2)Niobe (3)Semele (4)Leto (5)Demeter
64. (a)one was not able to bear a child (b)one was not a love of Zeus (c)one was not a mortal woman (d)one was not turned into another form by the gods.

65. (1)Iphigenia (2)Chiron the Centaur (3)Alcestia
66. (a)one was not sacrificed at the altar of a god (b)one was not involved in the story of Heracles (c)one did not agree to die in another's place (d)one was not related to the house of Thebes.

67. (1)Perseus (2)Menelaus (3)Agamemnon (4)Hephaestus
68. (a)one did not kill a child or children (b)one was not a god or the son of a god (c)one was not married (d)one did not have a competitor for his wife's love.

69. (1)Harpies (2)Clashing rocks (3)Scylla (4)Charybdis
70. (a)one was not encountered by Aeneas (b)one was not encountered by Jason (c)one was not encountered by Theseus (d)one was not encountered by Perseus.

71. (1)shower of gold (2)gentle breeze (3)white bull (4)Amphitryon
72. (a)one was not a form Poseidon took (b)one was not a form Apollo took (c)one was not a form Zeus took (d)one was not a form Hermes took.

73. (1)Castor (2)Clytemnestra (3)Cassiopeia (4)Pollux
74. (a)one was not involved in the story of Jason (b)one was not involved in the Trojan war or its aftermath (c)one was not a child of Leda (d)one was not a child of Tyndareus.

Part VIII. "And now..." Fill in the blank with an appropriate answer

75. The "most Greek" of the gods was_____.

76. A god other than Athena closely associated with Athens was _____.

77. A hero who was venerated in Athens was_____.

78. The festivals in honor of _____are of greatest significance to us in the Twentieth Century.

79. A male god low in the esteem of the Greeks and high in the esteem of the Romans was_____.

80. An Olympian god about whom there are almost no myths is_____.

Mythology An honors test on the Olympian Gods R. Mathis

Part I. Match the letters of the following gods' names with the numbers of the items below with which they can BEST be identified.

A. ZEUS
B. HERA
C. POSEIDON
D. HADES
E. DEMETER
F. PERSEPHONE
G. HESTIA
H. APOLLO
I. ARTEMIS
J. ATHENA
K. HERMES
L. APHRODITE
M. AREA
N. HEPHAESTUS
O. DIONYSUS
P. HELIOS

1. Orpheus
2. the eagle
3. the olive tree
4. Alcmene
5. Agamemnon's sceptre
6. the caduceus
7. accompanied by Eris
8. Orion
9. Cyprus
10. Hippolytus
11. Python
12. Anchises
13. Ganymede
14. the bacchae
15. Argos (the dog)
16. son of Semele
17. Danae
18. Phaeton
19. horses
20. the armor of Achilles
21. Greek tragedy
22. the "most Greek" of the Gods
23. Adonis
24. the ugly god
25. son of Zeus and Maia
26. Aesculapius
27. called Liber in Latin
28. Typhon
29. Aktaion (Actaeon)
31. son of Zeus and Leto
32. Hephaestus' mother
33. the trident
34. the Aloads
35. famine
36. satyrs
37. Paris
38. the moon
39. thieves
40. Demophoon
41. commerce
42. Iphigenia
43. pomegranate seeds
44. shepherds
45. Amphitrite
46. mineral wealth
47. the laurel tree
48. the dithyramb
49. cattle
50. the mysteries of Eleusis
51. Ariadne
52. called Dis in Latin
53. Hyacinth
54. the Parthenon
55. Aphrodite's lover
56. Cronos' eldest daughter
57. a wife of Zeus other than Hera
58. queen of the underworld
59. Aphrodite's husband
60. wildlife
61. father of the Cyclops Polyphemus
62. prophecy
63. earthquakes
64. the sun
65. the river Styx

Part II. Discuss <u>six</u> loves of Zeus, indicating for each the woman, the form Zeus took, and the children resulting from the union.

Lovers

R. Mathis

Directions: After each brief description, write the names of the two lovers involved. (give students a list of names to use)

1. Because they lived on opposite sides of a body of water and because their respective families forbade them to see each other, the man had to swim nightly to see his girl. Ultimately he was drowned. *Hero, Leander*

2. When Jupiter decided to destroy the world by flooding it, he saved the lives of this old couple of very virtuous people. *Philemon, Baucis*

3. She loved the "beautiful" man very much; but he, alas, loved only himself. After his death, she roamed the mountains plaintively calling his name. *Echo, Narcissus*

4. Although she, a goddess, was already married to a god (an ugly one), she fell in love with a handsome, strong, somewhat vicious god. *Venus, Mars*

5. It was only natural that she, a goddess, should fall in love with a very handsome man. When he was killed by a wild boar, she received permission to live with him in Olympus during the spring and summer and in the Lower world during fall and winter. *Venus, Adonis*

6. She lived in an enchanted palace to which her lover came only at night. Because he was a god and because the sight of him would destroy her, he forbade her to look upon him. *Cupid, Psyche*

7. She was a "fleet-footed" woman whose suitors had run a race for her. He got the bright idea of getting her mind off the business of racing by throwing golden balls in front of her as temptation. He won the race, won the girl, and they lived happily ever after. *Atalanta, Hippomenes*

8. Although they were neighbors, they were not allowed to see each other. Communicating through a crack between their houses, they decided to run away to a married bliss together. However, they made mistakes in judgment and ended up dead. *Pyramus, Thisbe*

9. She was the prize to the champion of a chariot race. Among the many suitors she spied an attractive man whom she wanted. So by underhanded means, she fixed the race. Her dad lost the race, lost his daughter, and lost his life. But the two lovers lived happily ever after. *Hippodamia, Pelops*

10. This unusual courtship took place when the lover decided he needed a wife. He drove his chariot up from underground through a giant crack in the earth and captured this lovely daughter of the goddess of agriculture to be his bride. She became the "occasional" wife. *Hades, Persephone*

11. This young sculptor shunned real women and fell in love, quite hopelessly, with a statue that he had sculpted of a beautiful woman. Aphrodite, seeing his senseless devotion to a piece of rock, changed the rock into the real thing. *Pygmalion, Galatea*

12. This musician so loved his bride that when she died of a viper bite, he followed her to the underworld and persuaded Hades to let him take her back to life with him. He should never have doubted the truth of the song, "I'm walking behind you." *Orpheus, Eurydice*

13. This constantly disobedient husband fell in love with a young woman. All went well until his jealous wife put it into the young girl's head to request that her lover appear to her in all his godly splendor. He reluctantly did, and when he did, she was immediately burned to a cinder.

Zeus, Semele

14. Before the unfortunate woman described in number 13 died, the lover rescued his child from her womb and carried the infant in his thigh until it was ready to be born. The child was the god Dionysus.

15. A goddess fell in love with a very handsome young man, but her father did not approve. In order to remove temptation, he gave the young man a choice --death or eternal sleep. The young man chose eternal sleep. The goddess remained pure, and Jupiter was happy. Diana, Endymion

Places, Things

Directions: Match the items by placing the number of the right-hand column after the item in the left-hand column.

A. Three-headed dog of Hades 14
B. Food of the gods 13
C. Judge of all the dead 9
D. Birthplace of Apollo 15
E. Jupiter's favorite bird 19
F. Wooden statue of Athena 20
G. The winged horse 16
H. River of forgetfulness 17
I. Apollo's musical instrument 4
J. Ferries the dead across the river Acheron 7
K. Drink of the gods 1
L. Athena's favorite bird 18
M. Judge of Tartarus 12
N. Location of Apollo's chief oracle 2
O. Monster slayed by Apollo 3
P. Juno's favorite bird 6
Q. Location of Mt. Olympus 8
R. Venus' favorite bird 10
S. River of fire 5
T. Pan's musical instrument 11

1. Nectar
2. Delphi
3. Python
4. Lyre
5. Phlegethon
6. Peacock
7. Charon
8. Thessaly
9. Minos
10. Dove
11. Pipes
12. Rhadamanthus
13. Ambrosia
14. Cerberus
15. Delos
16. Pegasus
17. Lethe
18. Owl
19. Eagle
20. Palladium

Write an original myth using Greek divinities and heroes.
Write an original myth using imaginary divinities and heroes.
Write an original myth in which you explain a natural phenomenon, a historical event, or the relationship between human behavior and reward or punishment.
Write imaginary letters from one divinity to another or from one hero to another using situations or events from your reading.
Write an account of any part of the Trojan War as a war correspondent on either side.

Heroes

PART I Before each number, write the letter of the hero connected with the item.

1. The Nemean Lion f
2. The Golden Fleece a
3. Killed the Minotaur b
4. Hippolyte's Girdle f
5. Abducted Helen h
6. Blinded Polyphemus d
7. The Hydra-headed monster f
8. The Laestrygones d
9. Holds the world on his shoulders g
10. Apples of Hesperides f
11. Eternally punished with hunger and thirst i
12. The Erymanthian Boar f
13. Killed Hector l
14. Scylla and Charybdis d
15. Sacrificed Iphigenia m
16. Horses of Diomedes f
17. Eternally punished on a wheel k
18. Wounded Venus and Mars n
19. Field of Mars a
20. The Cerynean Doe f
21. Killed Achilles h
22. Brought Cerberus to earth f
23. Slayed Medusa c
24. Eternally punished by pushing a boulder up a mountain j
25. The Birds of Stymphalus f
26. The Cumaen Sibyl e
27. Killed Sciron b
28. Killed Patroclus o
29. The Augean Stable f
30. Leader of the Myrmidons l
31. Calypso d
32. Cattle of Geryon f
33. Carthage e
34. Cattle of the Sun God d
35. Fight with Antaeus f
36. Argonauts a
37. Killed Procrustes b
38. Harpies e
39. Circe d
40. Freed Prometheus f

A. Jason
B. Theseus
C. Perseus
D. Ulysses
E. Aeneas
F. Hercules
G. Atlas
H. Paris
I. Tantalus
J. Sisyphus
K. Axion
L. Achilles
M. Agamemnon
N. Diomedes
O. Hector

PART II Short answer

JASON

1. Where was Jason's homeland? Thessaly
2. What prompted him to begin his adventures? regain his home
3. Who were the Argonauts? sailors on the Argo
4. Who was King Aeetes and what did he make Jason do? King of Colchis, plow the field
5. What is the Golden Fleece and who had it? skin Aeetes
6. Which goddess aided Jason? Venus
7. Which mortal helped Jason get the Golden Fleece? Medea
8. How did Jason repay the person who helped him? love
9. What happened to Absyrtus? Medea cut him into pieces

10. What happened to the two sons of Jason? Medea killed them
11. Why wasn't Jason successful in accomplishing his mission? married
12. What is the major difference between Jason and Heracles? H. more active
13. Was Jason mortal or immortal? mortal
14. How many operas have been based on the story of Jason and his Colchis girlfriend? 31

PERSEUS

1. Who were the parents of Perseus? Danae and Jupiter
2. Where was Perseus born? Argos
3. Why did Polydectes send Perseus to slay a Gorgon? get rid of him
4. Which one of the Gorgons was Perseus to slay? Medusa
5. What power did the Gorgon have? turn men to stone
6. Who did Perseus save from a sea monster? Andromeda
7. Who was Perseus' wife? Andromeda
8. Who was Perseus' grandfather? Acrisius
9. How did it happen that Perseus fulfilled the prophecy that he would kill his grandfather? accident playing quoits
10. According to myths, what did drops of the Gorgon's blood produce in the Libyan desert? snakes
11. In order to succeed who did Perseus have to get help from? Graeae
12. Which two immortals aided Perseus with his exploits? Mercury, Minerva
13. Who was Perseus' mother-in-law? Cassiopeia

THESEUS

1. Who is the father of Theseus? Aegeus
2. Who was Theseus' hero whom Theseus tried to emulate? Hercules
3. Why did Theseus' father try to poison Theseus? popularity
4. Who proposed the plan to poison Theseus? Medea
5. How did Minos gain the anger of Poseidon? didnt sacrifice
6. What did Theseus' father do to gain the anger of Minos? death of Minos son
7. What did Poseidon do to punish Minos? caused wife to love bull
8. What did Minos do to punish Theseus' father? sacrifices
9. Briefly describe the Minotaur half bull / half man
10. Who built the labyrinth? Daedalus
11. Who helped Theseus with his trial of killing the Minotaur? Ariadne
12. How did Theseus finally repay the person who helped him kill the Minotaur? abandoned her
13. How did Theseus kill the Minotaur? beat to death w. fists
14. Why did Theseus' father commit suicide? black sail
15. How did Theseus father commit suicide? Jumped into sea
16. What great act did Theseus do for Athens and the Athenians? est. democracy
17. Who was Theseus' great male friend? Pirithous
18. What act did this friend want Theseus to help him commit? abduct Proserpine
19. Before Theseus could help, what did he wish to do? abduct Helen
20. Briefly describe the Centaurs half horse / half man
21. Who was Theseus' son? Hippolytus
22. Who was Theseus' wife? Phaedra
23. What did the son do to gain the anger of Theseus' wife? spurned her love
24. How did she get revenge on Theseus' son? confession of rape
25. How did Theseus punish his son? banishment
26. How did Theseus son die? accident

HERCULES

1. Who were Hercules' parents? Amphitryon and Alcmene

2. Why does Hercules' name mean "the wrath of Hera"? revenge because of Zeus
3. Was Hercules mortal or immortal? mortal
4. Who was the King who gave Hercules twelve labors to perform? Eurystheus
5. Why did Hercules have to hold the world on his shoulders?
6. Which god/goddess aided Hercules throughout his life? Athena
7. Who was Hercules' wife who finally caused his death? Dejanira
8. As a reward for a lifetime of bravery, who caused Hercules to be taken up to Olympus? Zeus
9. Whom did Hercules marry on Mt. Olympus? Hebe
10. What was Hercules' punishment for breaking the host-guest laws?
11. Who was Antaeus and what was the source of his strength?
12. What act of kindness did Hercules do for King Admetus?

The Iliad

source unknown

A unit plan using Edith Hamilton's Mythology and The Iliad . Hamilton readings include pages which summarize the important Greek gods and their relation to mankind, especially as it is exhibited in the events surrounding the Trojan War. For reading in The Iliad, focus on Books I,II,III,IV,VI,IX,XIV,XVIII-XXIV, though students are encouraged to read the complete work.

Tape recordings and records containing selected passages are used, as well as commentary on the poetry of Homer, and general background information about Greek mythology. These are supplemented with lectures on Man and His Gods, Problems in Reading the Epic, and Achilles: Hero or Villain?

Seminar questions used:

1. Regarding the readings in Mythology
    a. What does Edith Hamilton mean by "the Greek miracle"?
    b. What is the significance of the phrase, "the invisible must be understood by the visible"?
    c. What are some of the "dark spots" on the otherwise bright picture of Greek mythology?
    d. What does Edith Hamilton say about the connection between mythology and religion?
    e. Who were the important writers through whom the myths of Greece and Rome were transmitted?
    f. Discuss the identity, familiar connections, and functions of the Titans and the twelve great Olympians.
    g. Note the functions of the lesser gods, particularly Iris and the Muses.
    h. Outline the origin of the gods, of the world, of mankind--according to Greek myth. Why do you think there are so many different versions of the origin of man and woman? Are they so different? What similarities do you see among these tales? What connection do they have with the stories of creation in the Bible? with modern science?
    i. What caused the Trojan War? (Be as complete in your explanation as possible). Why were all the Greeks willing to sail with Menelaus to Troy?
    j. What do we learn about the three most important Greek heroes, Achilles, Odysseus, and Agamemnon prior to the start of the war?
    k. What are the outstanding incidents in the nine years of fighting at Troy? How does The Iliad end? How does the war end?

1. What are the general differences between the kind of story Homer wrote in The Iliad and that of The Odyssey?

2. Regarding The Iliad

   a. What caused the argument between Achilles and Agamemnon? Whose fault is it? Which one do you sympathize with? What part do the gods play in widening the rift between Achilles and Agamemnon?

   b. An important part of any tale is its beginning. What is your reaction to the way in which Homer begins The Iliad? How does he introduce his major characters? What stylistic problems hinder your appreciation and enjoyment of the first part of the story?

   c. How does Thetis persuade Zeus to help Achilles? Is there any humor in this scene? How does this scene compare with her approach to Hephaestus in Book XVIII?

   d. What tensions and conflicts are introduced at the beginning of the story? Are they carried through and developed in later parts of the story? How are they resolved?

   e. Trickery plays an important part in the events of The Iliad: the gods are frequently playing tricks on each other as well as on the mortals; likewise the mortals trick each other, and sometimes even the gods. Find as many examples as you can of this kind of activity and discuss the significance of each to the story. (For example, the "lying dream" that Zeus sends to Agamemnon and the latter's subsequent speech to his men).

   f. A favorite technique of Homer's artistry seems to be that of isolating combat scenes and describing in detail the various exchanges of words and blows between the two warriors involved. Find the passages in which Homer does this and discuss their significance, especially with regard to character portrayal and dramatic verisimilitude (better look up that one!) Some suggestions are the duel between Paris and Menelaus, the duel between Hector and Ajax, and the many individual battles of Diomedes, Patroclus, and Achilles.

   g. There are many scenes in The Iliad that seem to us to be digressions from the main action of the story (e.g. the catalog of ships, the frequent assemblies--both of the gods and of the mortals, the lengthy geneaologies, the description of Achilles' shield, the funeral games for Patroclus). Why does Homer include these scenes in his poem? What would the story be like without them?

   h. Identify the following and briefly summarize their importance: Hephaestus, Dolon Ilium, Calchas, Poseidon, Phoenix, Artemis, Thersites, Nestor, Sarpedon, Xanthus.

   i. Achilles is supposed to be the main character of The Iliad and his anger the theme. Explain why he does not play a major role in the action till Book XVIII. What does Homer do with the first three-fourths of the story?

   j. Women play a minor but important role in The Iliad. Describe the activities of the following women and discuss their significance: Hecuba, Hera, Helen, Thetis, Andromache, Aphrodite, Athene.

   k. What kind of person is Achilles? (refer to specific incidents, descriptions, speeches, etc., to support your answer). Does he change during the course of the story? Is he a hero to the Greek soldiers? to the gods? to Homer? to you?

   l. Apply the same set of questions (as in k) to the other heroes of The Iliad: Agamemnon, Hector, Odysseus, Patroclus, Paris, Diomedes, and any others you are interested in.

m. Imagine that your group is preparing a TV special on The Iliad. What would you have to do to our text to make it interesting to a modern audience? What parts would you leave out? Would you alter the story at all? What scenes would you emphasize?

n. Does the ending that we have of The Iliad seem to be the correct one? That is, did Homer conclude his story in the best possible way? Why or why not? What are the effects of this kind of an ending on the story as a whole?

DISCUSSION TOPICS ON THE GREEK GODS (based on Hamilton)

1. Do you consider polytheism less attractive or less meaningful than monotheism? (If so, how do you explain the changing concept of Yahweh in the Bible, or the Christian concept of the Trinity?)
2. Can you suggest any reasons for the "family concept" of the gods? That is, why are the gods presented as being members of one big family?
3. Did the Greeks believe in life after death? If so, where do you think they got such an idea? If not, what was the function of the god Hades?
4. Is Zeus anything like Yahweh? Are there any similarities between the ancient Jewish religion and the Greek religion?
5. Why do birds, animals, and trees play an important part in the Greek picture of the gods? Are these items appropriate for the respective gods they are associated with?
6. With reference to Zeus, Edith Hamilton says, "The two ideas of him, the low and the high, persisted side by side for a long time." Can you suggest any reasons for this? Is there anything similar in the Bible?
7. Oracles played an important part in communication between the gods and men. How do you think this type of situation might have evolved? Is there anything comparable in the Bible? In modern times?
8. Is there anything ironic about the Greek notion of the gods? That is, does Hamilton say anything that might lead to the conclusion that the Greeks did not take their gods as seriously as some people might have us believe? (Consider especially the descriptions of Hera, Aphrodite, Area, Hephaestus)
9. How do you interpret the Greek approach to inspiration (i.e. the Muses)? Do you believe in inspiration? If so, what causes this phenomenon?
10. Do you think that it is possible to retain the Greek sense of wonder and awe and childlike excitement at the mystery of existence without accepting their gods as imaginative realities? Is there anything at all to be gained by pretending that their gods are real?

DISCUSSION TOPICS ON THE GREEK CONCEPT OF CREATION AND THE BACKGROUND OF THE TROJAN WAR (based on Hamilton)

1. Construct a diagram, chart, or outline that demonstrates the successive stages in the evolution of the gods and the origins of man. In cases where there are variant versions, select one.
2. What is your reaction to the animosity, suspicion, and open violence that characterizes the relationships between the Titans and their parents (Gaea and Uranus) and between the Titans and their children? If the gods act this way, even within their own family, is there any hope that mortals can rise above such relationships?
3. Notice that evil enters the world through the curiosity of a woman. Since both the Biblical and the Greek traditions present this viewpoint, is it possible that women really are to be blamed for the suffering and hardships that are part of our everyday life?
4. Notice also that women, both immortal and mortal, were largely responsible

for the Trojan War. If you were in Paris' place, which of the three bribes would you be inclined to accept?

5. Does it seem to you rather absurd that the whole Greek nation would attack Troy just to get back one woman? In the general outlines of the story of the Trojan War, do the participants reflect upon the possible absurdity of their mission or do they look upon the war as a romantic, glorious adventure? Is there any similarity between the causes of the Trojan War and the causes of violence and war today? Do you find in modern movies and books any evidence of a romantic attitude toward war?
6. Summarize the main events of the Trojan War. Which characters play a major role in the story of The Iliad? Does the plot seem unified? It there a climax? Does the ending seem appropriate?

DISCUSSION TOPICS ON BOOKS I and II OF THE ILIAD

1. What sort of man does Agamemnon seem at the beginning of the story? (In answering this, be sure to consider the affair at Aulis prior to the start of the war, his treatment of Chryses and his conversations with Achilles. Also note the significance of his reaction to Zeus's "lying dream."
   A. How do you think Agamemnon came to be one of the most feared and respected kings in Greece?
   B. Does he demonstrate in Books I and II any of the traits of a good leader? Of a good general? Of a good king?
   C. Doe he respect the gods?
   D. Are there any indications, either in his words or in his actions, of his attitude toward his fellow Greeks?
   E. Considering the importance of honor and his "public image," do you think Agamemnon was justified in dealing with Achilles as he did?
   F. Are there any indications of fear or lack of courage on Agamemnon's part?
2. Does Homer present Achilles as a sympathetic character? That is, are you supposed to side with him from the beginning of the story?
   A. Does Achilles speak with any kind of authority other than that of his sheer physical supremacy? Does he use this supremacy to achieve his goals?
   B. Is he justified in the tone with which he addresses Agamemnon? Is his anger controlled, moderated by a sense of justice and the common good? or is he a highly emotional, unrestrained crybaby?
   C. How do you interpret Athena's intervention? Why did she do this? Cannot the mortals do anything without permission of the gods?
   D. Do you get the feeling that Achilles's final speech to Agamemnon was exaggerated or basically objective and truthful?
3. Are there any similarities between the way the gods handle their problems and the way the mortals handle theirs? What might Homer's purpose be in introducing the gods the way he does in Book I?

DISCUSSION TOPICS ON BOOKS III, IV, and VI OF THE ILIAD

1. What do you think of Paris's character? What do the other Trojans think of him?How do the Trojans feel about Hector? Why would the Trojans go to war over somebody like Paris?
2. Do you think Helen was forced to go to Troy with Paris or do you think she went willingly? Is there evidence in your reading that makes you think the way you do? Does she regret having gone off with Paris?
3. How does Helen think and feel about the Achaeans? Support your answers with evidence from the text.

4. Why do you think that Aphrodite insisted that Helen go to Paris?
5. How important are the gods in the sequence of events in Book III?
6. What pact is made between Zeus and Hera? Why does Hera want to sack Ilium?
7. Why did the fighting between the Trojans and the Greeks begin again? Whose fault was it?
8. What is the significance of the conversation between Glaucus and Diomedes?
9. Discuss the dramatic quality found in the meeting between Hector and his wife Andromache. What does the scene reveal about each of the characters involved?
10. It is made quite clear that Hector disliked Paris and disagreed with what he did. Knowing this, if you were Hector would you have fought for honor and country or would you have stayed behind and committed yourself to your wife and son?
11. Is there anything dark and foreboding about this scene? Do you get the feeling that Hector and Andromache are tragic characters? If so, is their tragedy caused by uncontrollable, blind forces in their environment (Fate) or can it be traced to some wrong decisions they have made, some errors in judgment, or some basic flaws in their characters?

DISCUSSION TOPICS ON BOOKS XXII and XXIV OF THE ILIAD

1. What reasons does Hector give himself for staying out of the city to fight with Achilles? If you were Hector, would you have listened to the pleas of your father and mother, or would you have made the decision that Hector made?
2. How does Athena trick Hector? What pledge does Hector ask of Achilles? What is Achilles's answer?
3. How do you feel toward Achilles when he refuses Hector's dying plea? Is it at all possible to sympathize with Achilles, or do you think that Achilles's actions have reached the point of sheer outrage?
4. Why is Andromache's scene so moving? How is Homer able to arouse pity and sympathy in his readers (listeners)?
5. Do you think it is possible that Homer may be using the gods as an instrument to express something other than what is literally taking place? For example, is Homer trying to express something else (perhaps a change in Achilles's character) when Zeus sends Thesis to Achilles to tell him that the gods are angry with him and that Achilles must accept ransom in exchange for Hector's body?
6. What do you think of Priam? Does he seem courageous and strong? Notice that Priam planned to visit Achilles even before he received the message from Iris.
7. Who does Priam meet on the way to the Achaean ships?
8. Do you think that Achilles's reception of Priam shows a change in the former's character? Does he seem more or less heroic? Why or why not? Does Achilles seem insulted by Priam's offer of ransom? If he does, then why does he accept it?
9. What do you think has taken place between Priam and Achilles? Considering the circumstances and the past deeds of war, does it seem unrealistic that such a thing could happen between Priam and Achilles?

exam The Iliad R. Mathis

I. Fill in the letter of the correct response

1. The real reason Achilles was angry because he had to give up Briseis was (a) he would lose her ransom (b) he would lose the esteem of his men (c) he had no wife of his own (d) he would not be able to take her home as a servant.
2. When Athena stops Ares from re-entering the war, she tells him (a) it is a difficult thing to save the whole human race (b) he will get wounded again (c) he can get revenge in another way (d) forget it and forgive.
3. Ares wished to re-enter the war because (a) he was bored (b) he hated the Trojans (c) he needed exercise (d) his son Ascalaphos had been killed.
4. In order to get away from Hera's constant nagging, Zeus left Olympus and went to (a) Rome (b) Crete (c) Rhodes (d) Mount Ida.
5. Athena's favorite Greek was (a) Ajax the Younger (b) Ajax the Elder (c) Odysseus (d) Achilles.
6. When the gods wished to communicate directly with a mortal, the gods would visit him as (a) a bird (b) a snake (c) a cloud (d) a dream.
7. Achilles' private army were (a) Automedians (b) Dardaans (c) Myrmidians (e) Achaians.
8. What caused Achilles to forget his resentment against Agamemnon was (a) he got Briseis back (b) Patroclos' death (c) remembering the gifts Agamemnon promised (d) fire and battle came to his own ships.
9. Men on the battlefield were most vulnerable (and likely to be killed) when they (a) turned from battle (b) stayed in the chariots (c) scaled the walls (d) stripped armor off corpses.
10. Hand-to-hand combat between Hector and Patroclos is described as a fight between two (a) turtle doves (b) lions (c) sharks (d) stags.
11. When Hector got Achilles's armor, worn by Patroclos, Hector (a) returned it to Achilles (b) put it on (c) sent it to Troy (d) gave it to Briseis.
12. The conflict for Patroclos's body lasted (a) one day (b) two days (c) three days (d) a week.
13. According to Achilles, his mother (a) told him his fate in great detail (b) told him Patroclos would be killed (c) told him Patroclos would not be killed (d) did not tell him his fate.
14. As Achilles got ready to fight in the war, Zeus called the Olympians together to tell them (a) Achilles was doomed (b) Hector was doomed (c) the gods could become involved in the war (d) the gods had better not become involved in the war.
15. As Achilles chases the Trojans into the city of Troy, only one man turned to fight him; that man was (a) Agenor (b) Nestor (c) Paris (d) Priam.

II. Number in chronological order the events of the war. Number 1 has been given.

Calydonian Boar hunt 1
Siege of Troy 5
Trojans set fire to some Greek ships 11
Wedding of Thetis and Peleus 2
Hector is killed 14
Hector is buried 16
Sacrifice of Iphigenia 4
Hera tricks Zeus 10
Menelaus and Paris engage in hand-to-hand combat 7
Patroclos is killed 13
Abduction of Helen 3
Patroclos's funeral games 15
Odysseus goes spying on the Trojans 9
Fight between Agamemnon and Achilles 6
Diomedes hurts Ares and Aphrodite 8
Achilles returns to the war 12

III. List five characteristics of an epic which are reflected in The Iliad

IV. Indicate on which side the following fought or were involved

Hera g	Poseidon g	Mars t	Nestor g
Dolon t	Hermes g	Menelaus g	Paris t
Venus t	Hector t	Agamemnon g	Priam t
Athena g	Vulcan g	Apollo t	Diomedes g
Memnon t	Aeneas t	Achilles g	Artemis t

V Identify the individual being described

Aeneas's mother Venus	Hector's wife Andromache
Achilles's mother Thetis	Hector's son Astyanax
Aeneas's mortal father Anchises	Odysseus's wife Penelope
Hector's mortal father Priam	Nestor's son Antilochus
Priam's wife Hecuba	Helen's Greek husband Menelaus

VI Write another name for the name given

Cloudgatherer Zeus	Silverfoot Thetis
Shootafar Apollo	Brighteyes Athena
Ilium Troy	Crookshank Vulcan
Achaians Greek	Crafty Odysseus
Earthshaker Poseidon	Luckbringer Hermes
Allseeing Zeus	

VII Naturally the gods begin fighting each other as the battle grows hot. After each god write the name of the immortal opponent

River Xanthos Vulcan
Ares Athena
Venus Athena
Apollo Poseidon
Artemis Hera
Leto Hermes

VIII After each descriptive phrase write the name of the woman character.

1. triggered the whole war because she was angry Eris
2. succeeded in getting Zeus to support her son Thetis
3. unremitting in her revenge against Troy Hera
4. foolish love-sick girl Helen
5. mother of the largest number of slain men Hecuba
6. unwilling pawn between two great Greeks Briseis
7. believed in the justness of the war Athena

IX Answer as briefly as possible

1. Who killed Sarpedon? Patroclos
2. Who killed Patroclos? Hector
3. Who killed Hector? Achilles
4. Who was Apollo's favorite mortal? Hector
5. How long did Achilles mourn the death of Patroclos? 12 days
6. How long did Achilles keep the body of Hector? 12 days
7. How long did the Trojans mourn the death of Hector once they had his body back? 12 days
8. Who was the commander-in-chief of the Greeks? Agamemnon
9. Who was the oldest Greek warrior? Nestor
10. Which city did Zeus really favor? Troy

the war

a review sheet R. Mathis

Directions: Fill in the blanks with the correct information

THE TROJAN WAR

Once upon a time Thetis, a sea-nymph, decided to get married to Peleus, a prince of Greece. Because she was related to Poseidon, God of the Sea, she invited all the gods and goddesses to a banquet except one, Eris, Goddess of Discord. Angered because she was not invited, this over-looked woman decided to get revenge by causing trouble. She threw an apple into the crowd. On the object was imprinted the words "For the Fairest." Three goddesses believed that the object had been intended for them, individually: Athena/Minerva Goddess of Wisdom, Hera/Juno Queen of the Gods; and Venus/Aphrodite Goddess of Love and Beauty. Because Zeus was wise enough to know that he would have a domestic civil war on his hands, he suggested that the three go to Paris, a prince of Troy, to be the judge. The three goddesses tried to bribe the judge by offering him what they thought he would want to have. He awarded the prize to Venus because she promised him the most beautiful woman. To get the award, he had to go to the city of Sparta. The woman's name was Helen and she was married to Menelaus Her father was Tyndareus. The young prince from Troy abducted this woman and took her home with him; needless to say this angered the rightful husband who summoned all the major Greek noblemen to help him get his wife back. Odysseus/Ulysses was reluctant to go because he had just become a father and was not eager to leave his wife. He pretended to be mad by sowing salt instead of seed. Achilles's mother didn't want him to go so she hid him away with the court ladies. Finally, when all the Greeks were assembled at Aulis, a port in eastern Greece, Agamemnon was chosen as commander-in-chief. Because of an accident, the gods would give the Greeks no winds for their ships until the Commander sacrificed his daughter, Iphigenia. When the Greeks got the winds, they sailed to war; arriving at the city, they saw a huge wall fortification, which had been built by Laomedon. Then they heard that the king of this fortified

city was Priam; his wife was Hecuba and they had many children. Their most famous son was Hector, a great warrior. The Greeks besieged the city for 9 years; but they could not capture it. At the beginning of the last year of the war Apollo, God of Light, sent a plague to punish the Greeks because Agamemnon abducted Chryseis. Forced to return the girl to her father, the Greek general insisted on having Briseis, who was the tent-mate of Achilles. This action threw Achilles into a sulk and he refused to fight until his girlfriend was returned to him.

During the nine years Athena, Hera and Poseidon were on the side of the Greeks and Apollo, Ares, and Aphrodite on the side of the Trojans.

Because of the interference of the gods the battle would be won by one side on one day and the other side the next day. With Achilles sulking in his tent, the Trojans finally got the upper hand. Hector, the greatest of the Trojans, was married to Andromache; their son was Astyanax. To fool the Trojans, Patroclus, best friend of the Greek who was sulking in his tent, borrowed his friend's armor amd led an attack with the host of Myrmidons. He managed to save the navy that the Trojans were trying to burn, but in his eagerness to maintain the objective, he went to the walls of Troy and was killed. As he was wearing his friend's armor, the Trojans thought they had killed the friend. They stripped the body of the armor. In the meantime, having heard the news of the death of his great friend, the sulker had to find more armor. His mother had Vulcan, God of Handicraft, make invincible armor for her son. In the battle of revenge that followed, the great Trojan warrior was finally killed and his body dragged around and around the walls of Troy.

After much bloodshed and the killing of just about all the great heroes, the Greeks learned from the prophets that they would have to do three things to conquer Troy. They were:

1. Achilles' son must enter the war

2. Poisoned arrows of Hercules must be obtained

3. Palladium must be brought from Troy to Greeks

These things they did, but the city refused to yield. Finally. Athena, Goddess of Wisdom, told the Greeks that they could fool the Trojans by building a wooden horse and taking it into the city as a gift. Once inside, they could come out from the gift and sack the city. This they succeeded in doing.

(The end of the city of Troy is too good a story to waste here.)

The Aeneid

R. Mathis

A final exam

I Number sequentially in chronological order, not narrative order

Fall of Troy 1
Lands at Crete, builds a town 4
Death at Palinurus 14
Visits Delos, Oracle of Apollo 3
Lands at Thrace, builds a town 2
Visits Cumean Sibyl 15
The battle with the Harpies at Strophades 5
Lands in Sicily, builds a town 13
The cyclopes affair 8
Death of Anchises 10
Visits Temple of Apollo at Actium, plays games 6
The Dido affair 12
Visits Kingdom of the Underworld 16
Visits Buthtotum, Helenus' kingdom 7
Skirts Scylla and Charybdis 9
Juno's storm at sea 11
Lands in Hesperia 17

II Answer succinctly, but completely, each question

1. According to one authority, who was the mother of Aeneas? Venus
2. What was Aeneas' home town? Troy
3. Why did Aeneas have to leave his home town? lost war
4. Who hated the Trojans so much that a storm blew Aeneas off course? Juno
5. Who saved Aeneas from the storm? Poseidon
6. Where did Aeneas land after the storm that almost destroyed him and his small fleet? Africa
7. Who was Queen of Carthage? Dido
8. Which goddess considered Carthage her favorite city? Juno
9. Which goddess did not want Aeneas to fall in love with the Queen of Carthage? Venus
10. Because Aeneas was enjoying himself, he stayed in Carthage so long that Zeus had to send whom to remind Aeneas to leave? Hermes
11. What did the Queen of Carthage do when Aeneas left her? suicide
12. Who was Aeneas's father? Anchises
13. Where did Aeneas travel to visit his father? Hades
14. What part did the Sibyl of Cumae play in Aeneas' trip? guide

15. What did Aeneas have to take with him as protection? golden bough
16. Why did Aeneas want to talk to his father? future
17. When Aeneas lived in Troy, before the war, who was his wife? Creusa
18. After the great war, whom did Aeneas marry? Lavinia
19. Who was Aeneas' son? Ascanius
20. What was the "Pax Augustus"? 50 yr. peace
21. Who wrote the poem containing the story of Aeneas? Virgil
22. What is the title of this long work about Aeneas? Aeneid
23. Who wrote the long work about the travels of Odysseus? Homer
24. Who had appeared in a dream telling Aeneas to found a new Troy? Hector
25. The adventures of Aeneas pale in contrast to those of Odysseus. However, Aeneas did encounter the Harpies. Who were they? half birds half women

III There are many parallel situations between Odysseus and Aeneas. List five

Polyphemus
Scylla + Charybdis
Hell
Aeolus
lower grip

IV List the mortals we have read about who visited Hades.

Theseus — Orpheus
Hercules — Odysseus

V To the Greeks, Hades was a fuzzy, vague, ill-defined place; but to the Romans, Hell was well-defined, and the description of it is very exact. Identify as specifically as you can the following:

Charon ferryman
Cocytus river of lamentation
Acheron river
Lethe river of forgetfulness
Cerberus 3 headed dog
Hecate goddess of night
Minos judge of dead
Rhadamanthus judge of punishment
Elysian Fields pleasure place

A FINAL EXAM

The Odyssey

R. Mathis

I Match the statements with the characters. Some choices will not be used.

Alcinous *k*	a. Ring leader among Odysseus' men who urged the eating of the Sun God's cattle
Eurymachus *u*	b. Chief wooer of Penelope, the first to be slain by Odysseus
Calypso *r*	c. Cannibal giants who destroy Odysseus' ships
Ilium *o*	d. Goddess who gives Odysseus advice on dealing with Scylla and Charybdis
Charybdis *y*	e. Traitorous goatherd who aids suitors by getting arms from the storeroom
Eumaeus *h*	f. Gives Odysseus a bag of winds
Melanthius *e*	g. Son of Poseidon
Teiresias *m*	h. Faithful swineherd who brings Odysseus the great bow
Antinous *b*	i. Employs a trick of weaving cloth during the day and unweaving it at night
Polyphemus *g*	j. Father of Odysseus
Eurycleia *x*	k. Loans the ship which finally carries Odysseus home
Penelope *i*	l. Lured sailors to their death by singing beautiful songs
Aeolus *f*	m. Warns Odysseus against eating the Sun God's cattle
Laertes *j*	n. Faithful servant who herds cattle
Sirens *l*	o. Another name for Troy
Nausicaa *v*	p. Six-headed monster who devours six of Odysseus' men
Eurylochus *a*	q. Follower of Odysseus who breaks his neck at Circe's palace
Telemachus *s*	r. Goddess who held Odysseus captive for seven years
Circe *m/d*	s. Son of Odysseus
Phaiacia *z*	t. Penelope's serving girl who is unkind to Odysseus when he first returns in disguise
Ithaca *w*	u. Wooer who begs for his life and offers to "pay for all damages"
Scylla *p*	v. Meets Odysseus while washing clothes
	w. Odysseus' home
	x. Nurse who recognizes Odysseus by an old scar
	y. Monster which swallows water three times a day
	z. Land where Odysseus wins an athletic contest after being derided by nobles

Circle the correct form. The items are linked to each other and follow the narrative of the work studied

1. The Odyssey begins with a scene at (a)Ogygis (b)Crete (c) Mt. Olympus (d) Ithaca (e) Egypt
2. When the story opens Odysseus is on (a) Calypso's island (b) Island of the Sun (c)Cyclops' cave (d) Thrace (e)Phaeatica
3. Odysseus has been trying to come home for _____years. (a) 5 (b)10 (c)9 (d)2 (e) 30.
4. The immortal keeping Odysseus from getting home is (a) Athena (b) Aphrodite (c) Hera (d) Poseidon (e)Hermes
5. The immortal who successfully convinces Zeus to let Odysseus get home is (a) Athena (b)Hermes (c) Hera (d) Poseidon (e)Aphrodite
6. Zeus's order to let Odysseus go home is carried to earth by the messenger of the gods (a) Iris (b)Hermes (c) Rainbow (d)Hebe (e) Ganymede

7. Odysseus is really being kept prisoner by an immortal who wants (a) to eat him (b)to turn him into a pig (c) to kill him (d) to punish him eternally (e) to make him her husband.
8. After being equipped with a raft and provisions, Odysseus sailed for 18 days to arrive eventually at (a) Ithaca (b) Phaeacian land (c) Circe's island (d) Calypso's island (e) Crete.
9. The king of this land where Odysseus was swept up on shore "naked as the day he was born" was (a) Antinuous (b) Solarius (c) Alcinous (d)Meletus (e) Gaea.
10. The king's daughter who fell in love with Odysseus was (a) Nepenthe (b) Narcissus (c) Hyacinthia (d) Nausicaa (e) Calypso.
11. Judging from Odysseus's speech as he clasps the knees of the young woman who first sees him, he (a) didn't know anything about women (b) didn't know he was repulsive (c)didn't know he was naked (d) knew how to frighten females (e) knew how to flatter females.
12. This young girl aids Odysseus because (a) of Zeus's host-guest laws (b) she has fallen in love at first sight (c) she wants to show him off to her girl friends (d) she wants her brothers to kill and eat him (e) she is afraid Odysseus will kill her.
13. The young girl couldn't take Odysseus home with her because (a) her father would kill her (b) her brothers would get suspicious (c) her countrymen would kill them both (d) she had no means of hiding him (e) her countrymen would gossip about her.
14. Odysseus was told that the best way to get a good reception at the palace was to greet the queen first. The queen's name was (a) Aphrodite (b) Arete (c) Aphids (d) Antinous (e) Amphitrite.
15. The metal furnishings of the beautiful palace had been created by (a) Athena (b) Juno (c)Rhexenor (d) Vulcan (e)Alcinous.
16. The king and queen are so pleased by Odysseus that they suggest he (a) marry their daughter (b) go home quickly (c)return to Calypso (d) visit Hades (e) go marry Circe.
17. According to the king, his people--the Phoenicians--are best known for their (a) fierce fighting (b)hospitality (c)seamanship (d)physical beauty (e) intelligence.
18. At the banquet for Odysseus, the blind poet sings of (a) the love life of Zeus (b)the fall of Troy (c)the Caledonian boar hunt (d) the beauty of Ithaca (e) the adventures of Aeneas.
19. Another name for the Greeks is (a) Arete (b)Althusa (c)Aphrodite (d) Argive (e)Amphetimenes.
20. Another name for Troy is (a) Ithaca (b)Ogygia (c)Carthage (d)Athens (e) Ilium.
21. When Odysseus hears the poet's song, he is so overcome that he (a) gets drunk (b)weeps (c) runs away (d)falls asleep (e) kisses the queen.
22. Because of Odysseus's reaction, the king asks Odysseus (a) to leave at once (b) to act like a man (c)to marry his daughter (d)to tell his life story (e) to stay over for a few more days.
23. Odysseus is the son of (a) Laestroygonia (b) Elpenor (c)Laertes (d)Penelope (e)Leiodes.
24. Odysseus's wife, known throughout history for her patience, is (a) Clytemnestra (b) Penelope (c)Arete (d) Amalthusa (e) Iphigenia.
25. Odysseus's son, known for his inability to act, is (a) Elpenor (b)Teiresias (c)Philoctetes (d) Polyphemus (e)Telemachus.
26. Odysseus is known for his (a) cunning (b)beauty (c)honesty (d)humor (e) fighting.
27. After leaving Troy, Odysseus and his men, blown off course, had to fight the (a) Cyclopes (b)Castrogonians (c)Castelians (d)Ciconians (e) Furies.

28. Odysseus finally got his men to set sail once more, having lost six men in the fight. His next adventure was with people who tried to make Odysseus's men forget everything. This was in the land of (a) the lotus eaters (b)Ciconians (c)Cyclopes (d)Ogygians (e) Pot smokers.
29. Odysseus's next adventure was with lawless, uncivilized people who "made laws for wife and child, and give no heed to any save himself." These were the (a)Castrogenians (b)Ciconians (c)Cyclopes (d)Argives (e)Phoenicians.
30. Odysseus and his men at this point really made a terrible mistake by killing the goats and sheep of Poseidon's son, who was (a) Pontus (b)Autolycus (c)Hellas (d) Medon (e) Polyphemus.
31. Odysseus did great harm to this man, but his most serious mistake was (a)letting his men get killed and eaten (b) stealing sheep and goats (c)capturing the women (d)telling his real name (e) burning down the cities.
32. Next Odysseus and his men reached the isle of the god of the winds who helped them on their way. This god was (a)Carpedon (b)Aeaea (c)Aegis (d)Aegisthus (e)Aeolus.
33. Odysseus' men begin to revolt at this point in the story and, thinking to find treasure, open a huge bag which really contained (a) nothing (b) winds (c) clothing (d) wine and cheese (e) gold and silver.
34. Next, the diminishing band of Odysseus and his men arrive at the land of fierce man-eating giants. These were the (a)Leiodesians (b)Myrmidians (c)Laestrygonians (d) Egyptians (e)Sirens.
35. Escaping with only one remaining ship, Odysseus next encountered a seductress who turned his men into swine. Her name was (a)Piggy (b)Ceres (c)Cumulus (d)Circe (e)Calypso.
36. In order to release his men, Odysseus must do the bidding of this woman, who keeps him with her for a year. Finally, she sends Odysseus to (a)Hades (b)Helios (c)Hellas (d)Harpedon (e)Harpies.
37. Before they sail safely away, one of his men drinks too much, goes to sleep on the roof of the house, falls off, breaks his neck, and dies. This man was (a)Eurylochus (b)Cimmeron (c)Erebus (d)Teiresias (e)Elpenor.
38. In his next adventure, Odysseus talks to Teiresias, who tells Odysseus that (a)Elpenor must be buried (b)Odysseus must marry Circe (c)Odysseus will eventually die at sea in his old age (d)Odysseus will never appease Poseidon (e)Odysseus must marry Calypso.
39. After returning to Aeaea, burying their comrade, Odysseus sets sail again, this time avoiding the sweet music of women who destroy men. These women are (a)Amazons (b)Sirens (c)Ciceronians (d)Trojans (e)Argives.
40. Odysseus had navigational problems also, especially with two sea monsters: (a)Scylla and Charybdis (b)Jason and Hera (c)Amphitrite and Proteus (d)Persephone and Agamemnon (e)Pelides and Anticleia.
41. In spite of Odysseus's warnings, his men because of extreme hunger kill and eat cows which belonged to (a)the Windgod (b)the Raingod (c)the Sungod (d)the Earthshaker (e)the Thundergod.
42. When Odysseus finally reaches his homeland, the first thing he does is to (a)fall on his knees and kiss the soil (b)plant an oar for Poseidon (c)kill a fatted calf for Athena (d)fail to recognize it (e)hurry to his wife.
43. In disguise as a beggar, Odysseus first seeks information about conditions in his home. This information he gets from (a)his old swineherd (b)his wife (c)his son (d)his mother (e)his father.
44. When he finally reaches his home, Odysseus is first recognized by (a)the gardener (b)the nursemaid (c)his son (d)his wife (e)a dog.

45. Odysseus finds that his house is full of insolent men who are eating him out of house and home and are trying to force Odysseus's wife to choose one of them for a husband. The leader of these impudent men was (a)Telemachus (b)Antinous (c)Laertes (d)Eurymachus (e)Eumaeus.
46. To prove his identity to his wife, Odysseus (a)kisses her as in the olden days (b)shows a birth mark on his lower back (c)shows his signet ring (d)produces his birth certificate (e)discusses their bed.
47. To keep the suitors patient, Odysseus's wife has promised to select one of them for a husband (a)when her husband's death is certain (b)when her son returns from Ithaca (c)when she finishes her weaving (d)when her father gives his permission (e)when her old nursemaid dies.
48. Because he has killed so many of the princes of his homeland, Odysseus must (a)prepare to fight the citizens (b)ask for forgiveness of the gods (c)appease Poseidon (d)run away to the sea again (e)seek aid from the Trojans.
49. When the citizens of his homeland attack the house, Odysseus (a)kills them (b)talks them into going home (c)is killed (d)sends them fleeing (e)hides in his wife's clothing.
50. Peace is finally restored to Odysseus, his household, and his homeland by (a)Zeus (b)Athena (c)Poseidon (d)Hera (e)Venus.

ODYSSEY FINAL ESSAY EXAM R. Mathis

Select any two of the following topics and write a well-organized paragraph on each. Underline your topic sentence. Arrange your details in logical order. Refer to actual incidents, etc., from the play to illustrate all your statements.

1. Discuss the form of the Odyssey, explaining the characteristics of this form and the literary devices which constitute the style.
2. Discuss several aspects of early Greek daily life as they are brought out in the Odyssey.
3. Discuss the character of Telemachus, showing how he changes during the course of the story.
4. Discuss the character of Odysseus, showing how Homer has modified the traditional epic hero.
5. Explain the significance of Athena's role in the Odyssey.
6. Explain the chronology (sequence of events)in the Odyssey.
7. Discuss the importance of the Odyssey as a literary work. (Why should it be studied today?)

Short Writing Assignments R. Mathis

1. Write a paragraph based on incidents in the travels of Odysseus, using one of the following as topic sentences:
   A. The visit to Hades was both a physical and a mental turning point in Odysseus's travels.
   B. The temptations met by Odysseus varied in their appeal.
   C. Odysseus brought his troubles on himself.
   D. Odysseus's men were the cause of some of Odysseus's misfortunes.
   E. An ancient Greek custom was the presentation of gifts to visitors.
2. A story as complicated as the Odyssey usually contains a major plot and as many minor plots as the author desires. In a short paragraph, discuss the three plot lines of the tale, their relationships to each other, the value of them as independent plots, the final connection of them at the end.

3. The general, superficial theme of the tale is the wanderings of a man who tries against all odds to get home. But there are other, important, undercurrent, cultural and social themes. In your best style discuss one theme which seems to you of major importance. Support your ideas with three episodes related to your concept.

Oedipus Rex

source unknown

Sophocles' Oedipus the King is an excellent example of both the old and the new. It is recognized on one hand, as one of the finest examples of Greek tragedy and, on the other, as the inspiration for Freud's well-known "Oedipal complex." Both Sophocles and Freud owe an important debt to the myth of Oedipus and the House of Thebes. As you read, keep these facts in mind.

Student activities and procedures:

A. View the movie, "The Age of Sophocles."
B. Read the introduction to the play, keeping in mind the discussion questions on the Greek theatre.
C. Read the entire play, keeping in mind the discussion questions.
D. Discuss these questions in your seminar group. Go through them before the meetings and formulate your own answers to the questions so that you can make a meaningful contribution to the discussion.

Discussion--The Greek theatre

1. How did the fact that Athens was a democracy help the drama (as well as the other arts) flourish?
2. In what way is the god Dionysus important to the beginnings of drama? Does he or his name appear in Oedipus the King? Where?
3. How often did the Greeks attend the theatre? What was their attitude toward it?
4. Briefly describe a Greek theatre. What kind of scenery was used? Costumes?
5. Why were masks used? Were they necessary?
6. What role did the Chorus play? How did it originate in Greek drama?
7. What is a choral ode? How did Sophocles' use of the choral ode differ from that of earlier dramatists?
8. What is the importance of suspense in Greek drama?
9. How does using a well-known myth for subject matter contribute to the effectiveness of dramatic irony? How is dramatic irony important in this Oedipus?

Discussion--Oedipus the King

1. Does the origin of Oedipus' name (swollen foot) have any significance?
2. What is the important, basic imagery throughout the play?
3. What important role does Teiresias play? Find the ironies in his conversation with Oedipus early in the play.
4. Note Oedipus' reactions to Teiresias and his statements. What do his reactions reveal about him as a person?
5. Compare Teiresias physical blindness and Oedipus' blindness to his own fate. How does the situation change at the end of the play?
6. Why does Oedipus blind himself rather than kill himself as Jocasta does?
7. Is Jocasta really a mother-figure or a wife-figure? Which predominated? Examine her speeches--does she speak to Oedipus as a wife or as a mother would?
8. When do you think Jocasta became aware of Oedipus' true identity? Is it possible that she knew all along?
9. Why did Oedipus use the instrument that he did to blind himself?
10. Why do you think Oedipus comes back onstage after he has blinded himself?

11. How is the messenger from Corinth important? How is his message an example of dramatic irony?
12. How is the old shepherd like Jocasta? How is he like Oedipus?
13. What kind of person is Creon at the beginning of the play? Middle? End? Would you like to have him for a brother-in-law? Why or why not?
14. In Aeschylus' version of Oedipus (one of 13 other Greek dramatizations of the myth), Laius' death at the crossroads is a part of the action on stage. Why didn't Sophocles use this part of the myth in the action? How does concentrating on the aftermath of the murder and not the murder itself add rather than detract from Sophocles' play?
15. In another dramatization of the myth, servants put out Oedipus' eyes as an act of vengeance. How would this change the version Sophocles gives us?
16. Would you consider Oedipus a victim of circumstance? What could Oedipus have done to change what happened to him?
17. What drives Oedipus to press the investigation? Is there a theme to be derived from this?
18. Do you think the ideas Freud took from a myth over 2400 years old could have any meaning in a modern industrial society?
19. Trace any Freudian ideas you can find in the speeches.
20. Is Oedipus a tragic hero? Is he a good and great man? Does he have a tragic flaw?

Activities

Write a character sketch in the form of an "Ann Landers" or "Dear Abby" letter. Pretend that you are one of the characters in the play, writing in a newspaper column for help with the problems you have. Have your sketch ready for the second seminar meeting and be ready to discuss the problems your character writes about.

Write a 3-5 page essay on some aspect of the play. Suggestions:

Explore the function of the chorus in the play.

Greek tragedy should evoke both fear and pity. How does Sophocles do this in Oedipus?

Discuss Oedipus' tragic flaw. How does he fit the following definition:
"...a man who is not eminently good and just yet whose misfortune is brought about not by vice or depravity, but by some error or frailty."

Compare Oedipus as a tragic hero with a tragic hero from any other piece of literature you have read.

"Human self-confidence and wisdom are illusion before divine truth." Explore this statement in relation to the play.

Oedipus Rex and Oedipus at Colonna — R. Mathis

Select one of the following on which to write a literary analysis, using the Sophocles' plays to support, clarify, and amplify the ideas in the quotations.

"...the plays are a study of human character, a symbolic representation of man's search for his own identity, a theological utterance on the subject of man's relationship to God, a pessimistic yet glorious (statement) of the limitations set by fate and time upon the aspiring drive of the human intellect..."
--Dudley Fitts

"Man has a body that acts, a mind that thinks, and a soul that knows and understands. So it is with drama, which is the delineation of man living: a level of action, a level of reflection, and a level of understanding..."
--Dudley Fitts

..."(The God) who set us on the road made this a valid law--That men must learn by suffering. Drop by drop in sleep upon the heart falls the laborious memory of pain, against one's will comes wisdom: the grace of the gods is forced on us..."
--from The Agamemnon by Aeschylus

English 5--Honors--Oedipus Rex, Oedipus at Colonna, Antigone R. Mathis

Select one of the following on which to write an expository essay. Use the plays and the collateral reading to amplify, clarify, and support.

Discuss "tragedy" as a product of the "classical" mind.
OR
Discuss "the nature of man as depicted in Greek tragedy.
OR
Discuss the insight into Greek "values" that can be gained by reading Greek tragedy.
OR
Discuss the concept of free will versus fate in Greek tragedy.
OR
"...In tragedy the spectator is brought to experience deep beauty and exaltation, but not by way of beauty and exaltation."
--William F. Lynch

Classicism

R. Mathis

Introduction to Classicism, Antigone, Assignment 1
The Greek Theatre quiz

Names:

Eurydike	Haemon	Ismene	Aristotle
Sophocles	Teiresias	Euripedes	Creon
Aeschylus	Antigone	Thebes	Oedipus
Plato			

Answer the following questions:

1. Euripedes was the Greek writer of tragedies who was considered the greatest innovator.
2. List three of Aristotle's unities:
time place action
5. State two functions that the chorus could perform.
comments on action in drama / fills in background
to present's audience / interprets action
7. virtue/excellence is the English equivalent of arête.
8. Pride is the English equivalent of hybris.
9. List two types of arête which were important to the Greeks.
moral-physical practical-intellectual
11. 5th BC is the century considered by many to be the "Golden Age of Greece."

Choose the correct letter

12. The Proscenium was (a)where the spectators sat (b)where the actors changed their costumes (c)where the chorus chanted and danced (d)where the columns stood which often represented a palace.
13. To the Greeks man is distinguished from the gods because he (a)lacks immortality (b)is unable to produce a great art (c)understands the cause of tragedy (d)thinks more profoundly.
14. One distinction between the Hebrews and the Greeks was that (a)the Hebrews believed in the supernatural (b)the Greeks were not as concerned with human behavior (c)the Hebrews placed primary emphasis on serving their God (d)the Greeks thought that great ideas should be written down.
15. At the beginning of the Golden Age men were placing more emphasis on (a)the supernatural causes for the changes in the seasons (b)the physical universe around them (c)gathering all the stories they could about the past (d)writing histories of events like the creation of the universe, man, the moral order.
16. Which of the following is NOT a characteristic of Classicism? (a)emphasis on reason (b)emphasis on the right of the individual above the state (c)emphasis on the necessity of restraint in thought and expression (d)emphasis on the importance of educating the public.
17. The most essential characteristic of Classicism may be (a)the focus on creating the greatest architecture in the history of the world (b)the focus on the general rather than the specific in life (c)the focus on each individual as being born in sin (d)the focus on asking only those questions for which we have answers.
18. With the addition of the third actor the playwright was for the first time able to (a)show real battles on stage (b)avoid using the chorus (c)present a conflict between two heroic figures (d)present more than one point of view.
19. Antigone refuses to accept the decree about the burial because (a)she has always hated Creon (b)she is a woman and demands her rights (c)she cannot desert her brother (d)she insists that the wrong brother has been buried.
20. Creon argues that one's primary loyalty should be to (a)his family (b)his gods (c)his state (d)his real friends.

Give the name of the speaker for each of the following.

21. This first we need remember, we were born
    Woman; as such, not made to strive with men. *Ismene*
22. I know I please the souls I ought to please. *Antigone*
23. But whoso shows himself my country's friend
    Living or dead, from me shall honor gain. *Creon*
24. God send we find him! Should we find him not,
    As well may be (for this must chance decide),
    You will not see me coming here again. *1st Messenger*

Antigone

R. Mathis

An Examination

Mark the correct letter

1. How did Creon gain the throne? (a)He was nearest the family line to the dead. (b)He had been victorious in battle. (c)He usurped the throne. (d)The elders elected him.
2. Creon believes that the basest of all men are those who (a)falsify their deeds to save themselves (b)hold their peace because of fear of other men (c)speak openly without regard to the effects of their words (d)follow the State unthinkingly.

3. Which of the following is NOT a rule of the State? (a)Do not keep silence in the face of danger. (b)Be truer to your subjects that your own safety. (c) Hold friendship as the prime virtue. (d)Gather loyal friends about you.
4. Why should Polyneikes be left unburied? (a)He killed his brother. (b)He had lied to Creon. (c)He had threatened Ismene. (d)He was his country's foe.
5. When Creon was notified that Polyneikes had been buried the chorus suggested (a)that Antigone was the guilty one (b)that it may be a sign of divine intent (c)that Polyneikes had not been guilty of disloyalty (d)that this would fulfill a rule of the State.
6. The chorus says that the most wondrous and strange thing is (a)all of life (b)the State (c)man (d)the incident of Polyneikes' burial.
7. The one thing from which man cannot escape is (a)fate of Hades (b)the State rulings (c)deep family ties (d)death itself.
8. The first reason Antigone gives for burying her brother is (a) that she wants revenge on Creon (b)that the gods have decreed that all men should be buried (c)that she wants to show she does not fear death (d)that she has a responsibility to bury her brother.
9. Which is NOT one of Ismene's arguments in trying to dissuade Antigone from burying Polyneikes? (a)We only are left alive in our family. (b)Women are not meant to strive with men. (c)We owe respect to Creon who is our uncle. (d)The State is too strong for us to oppose it.
10. In the prologue, Antigone tells her sister of the latest ill to fall on the house of Oedipus; according to her, this ill is (a)the brothers' deaths (b)Ismene's fear of Creon (c)the attack on Thebes (d)Creon's proclamation regarding Polyneikes (e)Ismene's refusal to help with the burial.
11. Antigone asks her sister to prove her worth by (a)helping to bury Polyneikes (b)telling everyone of Antigone's burying Polyneikes (c)asking Creon for permission to bury Polyneikes (d)keeping the burial secret until Antigone has finished burying Polyneikes.
12. In the prologue when Antigone speaks of a "base child of honored parents," she is referring to (a)Creon (b)Oedipus (c)herself (d)Ismene (e)Polyneikes.
13. A major function of the prologue is to establish the basis for the conflict between (a)Creon and Teiresias (b)Antigone and Ismene (c)Creon and Haemon (d)Creon and Antigone (e)Creon and the Chorus.
14. When Creon warns his son, "What ulcerous sore is worse than one we love who proves all worthless?"he is referring to the love of (a)the State (b)the family (c)a woman (d)the gods.
15. Creon argues with his son that if Antigone lives, then he (a)will have to let her marry Haemon (b)has been false to the State (c)will have to exile her forever (d)has done justice to the gods.
16. Creon says that one of the worst things a man can do is (a)give his primary loyalty to the State (b)bow to a woman's point of view (c)defend his point of view (d)listen to the advice of the elders of his city.
17. Haemon in disagreeing with his father's decree does so through (a)an appeal to reason (b)an emotional appeal (c)an argument that justifies the overthrow of the government (d)his attitude of irritation and then disgust.
18. After listening to Creon and his son present their points of view, the Chorus suggests (a)that Creon should follow his son's dictates (b)that Haemon should follow his father's dictates (c)that each should learn from the other (d)that it (the Chorus)has an alternate proposal.
19. Creon's final threat to his son is that (a)he will kill him (b)he will kill both Ismene and Antigone (c)he will force Haemon to witness the execution (d)he will have Haemon and Antigone exiled for life.

20. The theme of the Chorus following the confrontation between Creon and Haemon is one of (a)the dangers of absolute government (b)the power of love (c)the fear of the breakdown of order (d)hope for the happy resolution of the present difficulties.
21. The chorus at one point states:
    Acts reverent and devout
    May claim devotion's name
    But power, in one to whom power comes as trust,
    May never be defied:
    This statement could be interpreted as a defense of (a)Antigone (b)Haemon (c)Teiresias (d)Ismene.
22. Antigone compares her impending death to (a)a war (b)a religious rite (c)a marriage (d)a closing door.
23. Antigone says it is only for a brother that she could have committed such an act because (a)she is not married (b)she can never have another brother (c)her sister is not worth it (d)of all people, a brother is closest to a sister.
24. Antigone goes to her death convinced that (a)the gods have turned against her (b)if she is right, Creon will be punished (c)Haemon will be loyal to her (d)she had no right to defy the state.
25. In the final scene between Creon and Antigone one is impressed with (a)the genuine sorrow that Creon feels for what he has to do (b)the kindness and love that Antigone begins to show for her uncle (c)the important role that the Chorus takes in defending Antigone (d)the lack of sympathy toward Antigone on Creon's part.
26. The prologue prepares the audience for the outcome of the play by showing that Antigone is (a)strong enough to oppose Creon (b)willing to embrace death (c)rebelling against her uncle's decree (d)ready to admit her own faults.
27. When the guard returns to the Court at Thebes with Antigone, his first mood is (a)a reflection of his former attitude (b)happy (c)sad (d)pensive.
28. The guard knows positively that Antigone committed the deed because (a)other guards saw her in the act (b)the gods told him in a vision (c)he logically figured out she could be the only one (d)he caught her doing it.
29. At the end of his long speech, the guard seems saddened that he must do what he must do; but he reasons that (a)the love of the king is more important than protecting Antigone (b)the reward of money is more valuable than friendship (c)the laws of Creon are more important to man than the laws of the gods (d)his own safety is more important to him than anything else.
30. Antigone's first point in defense of the act against Creon's edict is (a)the laws did not come from Zeus (b)as a member of the royal family she is above the law (c)she was unaware that the law had been passed (d)the law was not made by all the people, but only by Creon.
31. Over and over again Antigone gives as a reason for her act (a)that Polyneikes was her brother (b)that the gods demanded her to bury Polyneikes (c)that she is acting for all the people of Thebes (d)that she is the only Theban strong enough to call Creon's bluff.
32. Although Antigone gives many reasons for not allowing Ismene to share the blame for burying Polyneikes, the "real" reason is (a)Antigone does not want to share defying Creon (b)only Antigone was commanded by the gods to act (c)the people commissioned only Antigone to do the deed (d)Ismene does not deserve to share the blame because she is basically a coward.
33. Creon says Antigone's first outrageous act was in defying his law and her second outrage was (a)trying to lie her way out of it (b)placing the blame on the gods (c)boasting about it (d)bribing the guards to keep quiet.

34. Creon's unreasonableness as a result of his uncontrollable anger is shown in (a)his striking Antigone in front of the Chorus (b)changing the form of death for Antigone (c)his stuttering, stammering, and general inability to speak (d)his blaming Ismene as an accomplice.
35. Antigone says that the people of Thebes are really in support of her but say nothing because they (a)have been bribed by Creon to keep quiet (b)are too involved with their own problems as a result of the war (c)are afraid of the power of the king (d)do not wish to be involved in a family matter.
36. The idea that Antigone is Haemon's fiancee is first mentioned by (a)the Chorus (b)Creon (c)Ismene (d)Antigone.
37. When Haemon comes to talk to his father, Creon assumes that his son will (a)defend his bride-to-be (b)support him in his decision (c)request that Teiresias be sent for (d)try to overthrow Creon's new position of power.
38. Throughout the play the Chorus tends to support the cause of (a)individual right (b)loyalty to the state (c)freedom of expression (d)democratic decision-making.
39. The character that changes most in the course of the play is (a)Teiresias (b)Eurydike (c)Antigone (d)Creon.
40. The audience is most conscious of the irony in the statements of (a)Haemon (b)the Chorus (c)Creon (d)Antigone.
41. In the play Antigone, the only pair that actually meet is (a)Teiresias and Antigone (b)Antigone and Haemon (c)Creon and Eurydike (d)Ismene and Creon.
42. To Sophocles, Antigone's death is primarily (a)the central focus of the entire play (b)punishment to Creon (c)presented to show the meaninglessness of defying authority (d)a means of removing her from the action of the drama.
43. When Teiresias does not support Creon or Creon's position, Creon suggests that (a)Teiresias has grown old and lost his powers of prophecy (b)Teiresias is simply a fool (c)Teiresias would have given a favorable reading of omens if Creon had paid him (d)Teiresias has been paid by Haemon to frighten Creon into releasing Antigone.
44. Haemon killed himself by (a)poison (b)scarf (c)hanging (d)sword.
45. When Eurydike hears the news of Haemon's death, she (a)shouts a curse to the gods (b)tells the Chorus that she will not believe it until she sees the body (c)says nothing but turns and walks into the palace (d)says she will personally kill Creon is Haemon is dead.
46. Near the end of the play, two corpses are in view; they are (a)Creon and Eurydike (b)Haemon and Ismene (c)Eurydike and Antigone (d)Eurydike and Haemon.
47. Although Creon was finally convinced that he was wrong to condemn Antigone, he was too late to prevent it because (a)he and his men stopped first to give Polyneikes' body proper burial (b)they could not roll the stone away from the mouth of the cave (c)Haemon refused to let Creon go near the cave (d)the gods created a dust storm and Creon and his men were delayed.
48. Creon's tragic flaw is (a)a basic stupidity that leads to wrong decisions (b)a desire for revenge that leads to unreasoned murder (c)a pride that leads to anger and unreason (d)a lack of certainty that leads to inability to act.
49. One of the following is NOT part of the conflict between Creon and Antigone: (a)she is a woman; he is a man (b)moral versus legal (c)mutual stubbornness (d)a long-held personal hatred for one another.
50. The moment of Creon's "tragic" choice when nothing can avert the catastrophe that is to follow comes when (a)he first issues the decree that Polyneikes is not to be buried (b)he fails to listen to Antigone's initial argument (c)he fails to listen to Haemon's argument (d)he fails to respond to Teiresias argument.

final exam R. Mathis

Part I In a paragraph discussion of each excerpt, handle the following questions:

1. Who is speaking, and to whom?
2. What has just happened in the play to account for the speech?
3. What relationship has the speech to the whole play?

1. We are only women.
We cannot fight with men.
The law is strong, we must give in to the law
In this thing, and in worse.

2. No one values friendship more highly than I: but we must remember that friends made at the risk of wrecking our Ship are not real friends at all.

3. Money
There's nothing in the world so demoralising as money.
Down go your cities,
Homes gone, men gone, honest hearts corrupted,
Crookedness of all kinds, and all for money.

4. The man who knows how to obey, and that man only,
Knows how to give commands when the time comes.
You can depend on him, no matter how fast
The spears come:
Anarchy, anarchy. Show me a greater evil.
This is why cities tumble and the great houses rain down,
This is what scatters armies.

5. Give in to the dead man, then: do not fight with a corpse--
What glory is it to kill a man who is dead?

Part II In a fully developed paragraph, discuss one of the following:

Use of irony in the play
Use of foreshadowing in the play
Reversal of situation in the play

Part III. Identify as specifically as possible the following terms as they relate to the play.

1. strophe
2. Creon
3. Choragus
4. Oedipus
5. Polyneikes
6. Parodos
7. Eteocles
8. Antigone
9. Jocasta
10. antistrophe
11. Paean
12. Eurydike
13. Ismene
14. Exedos
15. Haemon
16. Megareus
17. Laius
18. Teiresias
19. Skene
20. Ode

Antigone

Critical analysis topics R. Mathis

Select one of the following on which to write. Make sure you are able to analyze the problems involved in the item you have selected before you begin to write. Outline to insure the best in organization.

1. Discuss the function of Haemon in the Creon-Antigone conflict.
2. Choose one of the following themes and discuss it, applying it to specific characters:
   law of the gods versus law of man
   fate versus free will
   emotion versus reason
3. Trace the development of Creon's "tragic flaw" and show how it leads to his tragic downfall.
4. Where would Dante have placed Antigone, Eurydike, Creon, and Haemon (select two) and discuss why Dante would have placed them where you suggest.
5. Compare and/or contrast the Greek attitude toward suicide (as shown in Antigone) with the Florentine attitude (as shown in The Inferno) and the modern attitude(as shown in All My Sons).
6. Discuss irony as a dramatic device in Antigone.
7. Discuss the function(s) of the chorus in Antigone. Prove your ideas by using the criterion established in the lecture and support your ideas by specific references to the play.
8. Who is the tragic hero of Antigone? Discuss your reasons for the choice you have made. Support your discussion with specific references to the play.
9. Discuss the central issue(s) of Creon's conflicts with Antigone and Haemon and Teiresias. Use specific references to the play.
10. Considering that the audience knows the outcome of the play even before they see it, how does Sophocles create suspense and dramatic interest?
11. Discuss Creon's inability to accept criticism and advice.
12. Compare and/or contrast the characterization of Creon and Antigone or Creon and Haemon.
13. Discuss the wisdom of Teiresias.
14. From reading Antigone, what can the reader infer about the values of the Greeks?
15. Discuss the central ideas and the relationship of those ideas to the action of the drama.
16. What is the theme of Antigone and how is it dramatized in the thoughts and actions of the significant character?
17. Why or why not would you place Antigone in a thematic unit on man and society?
18. What is Sophocles' idea on the nature of man as he presents it in Antigone?
19. Discuss the value of the play to the modern reader.
20. Of all the known Greek dramatists, Sophocles is said to be the most humanitarian. Prove or disprove the idea. Use support from the play.
21. "Sophocles was gentle, a mystic, introverted, preoccupied with the theological mystery of man's fate." Prove or disprove this idea, using the play.
22. It has been said that the motivating force behind all the actions of the characters in Antigone is a combination of love and fear. Discuss this idea in relation to Creon, Haemon, and Antigone--use speeches to support your theses.
23. Throughout the play it is suggested that man must yield to evil. By bringing all these speeches together,discuss the dramatic effectiveness of these ideas on a modern audience.
24. One of the major contrasts in the play is the difference in attitude of Creon and Antigone toward the gods. Explain the attitudes of each and the differences between these attitudes.

Vocabulary

source unknown

DIRECTIONS: By using the list of Greek roots listed below, identify the following words. Then answer the questions.

agam = without mating
anthro = man
arch = chief, ancient, first
cide = kill, murder
helio = sun
dora = gifts
mono = one, single
meta = changing
morph = form, shape
maniac = obsessed
pyro = fire
path = feeling, suffering
poly = many
pan = all
proto = first
the, theo = god

Combining these you can form the following words. Use the Greek meanings to translate each word into modern English.

pyromaniac

metamorphic

monotheistic

pathetic

pantheistic

agamically

archon

genocide

anthropomorphic

prototype

Answer the following questions:
1. Which mythic character could be considered a pyromaniac?
2. Which sea god was capable of metamorphosis?
3. Which goddess did Zeus produce agamically?
4. Who was the archon of Olympus?
5. How does Pandora's name describe her myth?
6. Name a prototype of a hero
7. Who was, do you think, the most pathetic character in the myths?
8. Were the people of Greece monotheistic?
9. Helios was the god of what?

Place the correct number after the meaning

1. Arachnid
2. Satyr
3. Narcissism
4. Music
5. Terpsichore
6. Amaze
7. Amuse
8. Cereal
9. Vestal
10. Bacchanal
11. Morphine
12. Touch of Midas
13. Aeolian harp
14. Mount a Pegasus
15. Hydra-headed evil

to occupy in an agreeable or entertaining fashion
an edible grain
the art of organizing tones to produce a sequence of sounds intended to provoke an aesthetic response
excessive admiration of oneself
winged steed
organic compound used as an anesthetic or sedative
various arthropoids such as a spider, scorpion
wonder, astonishment
instrument consisting of an open box over which are stretched five strings that sound when wind passes over them
disasters which cannot be eradicated by a single attempt
anthropomorphic woodland god or demon whose sexual appetite is insatiable
power of turning everything to gold
the dance
characterized by riotous dancing, drunken revelry
chaste, pure

Allusions

source unknown

Directions: Fill in the blank with the appropriate word from the list

1. So saying, Minerva, goddess azure-eyed
   Rose to Olympus, the reputed seat
   Eternal of the gods, which never storms
   Disturb, rains drench, or snow invades, but calm
   The expanse and cloudless shines with purest day.
   There the inhabitants divine rejoice
   For ever. (Cowper)

2. Celestial Cupid, her famed son, advances,
   Holds his dear Psyche sweet entranced,
   After her wandering labours long,
   Till free consent the gods among
   Make her his eternal bride. (Milton)

3. What was that snakyheaded Gorgon-shield
   That wise Athena wore, unconquered virgin,
   Wherewith she froze her foes to congealed stone. (Milton)

4. The "snakyheaded Gorgon-shield" was Medusa.

5. ...but thou didst hew the floods
   And make thy marble of the glassy wave.
   In such a palace Apollo found
   Cyrene, when he bore the plaintive tale
   Of his lost bees to her maternal ear. (Cowper)

6. Or bid the soul of Orpheus sing
   Such notes as warbled to the string,
   Drew iron tears down Pluto's cheek,
   And made Hell grant what love did seek. (Milton)

7. In line 2 above "string" refers to lyre.

8. In the selection above, the singer sought the return of Eurydice.

9. Above the waves, as Neptune showed his face (brother of Zeus)
   To chide the winds (and waves) and save the Trojan race. (Waller)

10. And my imaginations are as foul
    As Vulcan's stithy. (A synonym for stithy is forge.) (Shakespeare)

Hera (Juno)
Forge
Psyche
Apollo
Aristaeus
Stables
Aegis
Elysian fields
Eurydice
Neptune
Hades
Athena (Minerva)
Lyre
Orpheus
Web
Olympus

Match the appropriate name for the person who is alluded to in the lines of poetry given.

1. These three on men all gracious gifts bestow
   Which deck the body or adorn the mind. (Spencer) f
2. ...to the unwiser son m
3. Of Iapetus brought by Hermes, she insnared d
   Mankind with her fair looks, to be avenged
4. On him who had stole Jove's authentic fire. g (Milton)
5. ...The lord of the unerring bow,
   The god of life, and poetry, and light,
   The Sun, in human limbs arrayed... (Byron) c

a. Minerva
b. Orpheus
c. Apollo
d. Pandora
e. Pan
f. the Graces
g. Prometheus
h. Cassiopeia
i. the Muses
j. Perseus
k. Zeus
l. Medusa
m. Epimetheus

n. Theseus
o. Centaur
p. Eurydice
q. Diana
r. Athena
s. Icarus

6.
it's
spring
and
the

goat-footed

balloonMan whistles
far
and
wee (e.e. cummings) e

7. ...that starred Ethiop queen that strove h
To see her beauty's praise above
The sea-nymphs, and their powers offended. (Milton)

8. But soon, too soon the lover turns his eyes; b
9. Again she falls, again she dies, she dies! (Pope) p

10. As 'mid the fabled Libyan bridal stood
He in stern tranquillity of wrath, j
Half stood, half floated on his ankle-plumes
11. Out-swelling, while the bright face on his shield c
Looked into stone the raging fray;... (Milman)

12. Father of heaven and earth deliver thou k
Achaia's host from darkness; clear the skies;
Give day...

13. ...the ploughman may have
heard the splash, the forsaken cry,
But for him it was not important failure; the
sun shone
On the white legs disappearing into the green
Water; and the expensive delicate ship that
must have seen
Something amazing, a boy falling out of the sky...(Auden) s

14. The eyes that faced the Minotaur and the maze (Humphries) n

15. Queene, and Huntresse, chaste, and fair.... q
Lay thy bow of pearl apart,
And thy cristall-shining quiver. (Jonson)

16. 'Hurl her down,' The Voices said.
The Voices, 'How far down?'
'Seven levels of the world.' (Frost)

The seven levels would refer to Hades.

Answer the following as concisely but as completely as possible.

1. At lover's perjuries
They say, Jove laughs. (Shakespeare)

Why would Jove (Zeus) laugh at the lies that lovers tell? Support your answer.

2. Arachne once, as poets tell
A goddess at her art defiled,
And soon the daring mortal fell
The helpless victim of her pride. (Garrick)

A. What was the art of which Arachne was so proud?
B. Who was the goddess skilled in this area?
C. What happened to Arachne as a result of her pride?

3. ...Id rather be
A Pagan, suckled in a creed outworn,
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising.....
And hear old Triton blow his wreathed horn. (Wordsworth)

A. In what location would the poet need to be standing to see Proteus and Triton as they responded to his wish?
B. What is the creed to which he is referring, and why is it "outworn"? (read the following selection before answering)

4. In response to his poem, or another voicing a similar wish, Elizabeth Barrett Browning wrote one which contains the following stanza:

Earth outgrows the mythic fancies
Sung beside her in her youth;
And those debonaire romances
Sound dull beside the truth.
Phoebus' chariot course is run! (Apollo)
Look up, poets, to the sun!
Pan, Pan is dead.

A. In what way does science enter into the thought in lines 5 and 6?

5. "Tourist"
(an Epigram)

I passed Olympus in the night
But had I passed by day
I could still tell you less of it
Than blind Homer may. (Mark Van Doren)

An epigram is defined as a short poem dealing concisely, pointedly, and often satirically with a single thought or event and often ending with an ingenious turn of thought. What is the "turn of thought" expressed in this poem?

6. The Greeks created their gods and their men with characteristics which time cannot turn to dust. These creations were endowed with unchanging attributes of humanity; they were flawed. Aristotle notes the necessity of the "tragic flaw" in the portrayal of a hero. The flaw, the meat of tragedy, allows us to watch a man fight a struggle which he is doomed to lose. Whether the hero is opposed by fate (Oedipus brings his doom by trying to flee a prophecy.); his own nature (Brutus--he was an honorable man.);(Hamlet--called upon to do a task unsuited to his temperament), no matter if he is prospering or proper, he is doomed.

Prometheus of Prometheus Bound is such a hero. Why? What was his tragic flaw?

create a god

source unknown

After a study of Greek mythology has been completed, have junior high students create a god/goddess of their own. The following tasks may be required:

1. Give a name to your god or goddess which reflects his/her domain. ("Cresta" may be a name for the goddess of dental hygiene)
2. Create a symbol for your god/goddess.
3. Develop a family history. (How did this particular deity come into being? Who are his/her parents? How does this deity fit into the existing hierarchy of the gods?
4. Develop a physical description of the deity. Draw a picture also.
5. Develop a character sketch revealing personality traits.
6. Write a myth about the god/goddess.

(Students may work individually or in pairs.)

be a god

Wanda Wolf, Riverside USD

(An idea to animate the ninth grade mythology unit and to provide a basis for writing experiences.)

Have students select beings from classical mythology that they want to "be." For a designated length of time they are to look at life through that character's eyes: What would Hercules do in this situation? How would Venus or Medusa or Apollo react? This is not role playing because they do not actually act out the part. It is a mental activity only and therefore can be done at any time. Urge students to jot down some of their "godly" reactions so they won't forget them.

After 2-3 days, prepare to write about this experience. Spend some time in class discussion. (Here is where their notes become useful.) Did anyone eliminate an enemy? How? Did you play any tricks on mortals? Did you encounter situations in which your "divine" powers would have been genuinely beneficial to someone else? Were there times when you wished you really did have the supernatural powers ascribed to your character? Were there situations in which your character might have had difficulties by being who he/she was? Did you go through the world incognito or did you reveal your identity? What were the advantages or disadvantages in concealing or revealing your identity? (Some of these questions and possibilities ought to be suggested to students at the beginning of this activity.) Lead the discussion from imaginary reactions back to students' personal reactions to this experience: Did you enjoy being someone with supernatural powers? What did you like or dislike about this experience? Did looking at a situation through the eyes of someone out of this world cause you personally to take a different view of people or things around you?

Begin the writing process by asking students to review the class discussions and, based on that, to write several category headings on their papers: Helpful things I did; How I got out of difficult situations; My personal reactions to being_____; etc. Under each heading list (no complete sentences yet) as many details as one can recall, using notes taken during both the activity and the class discussion.

At this point a decision will have to be made about how much of this material is to be used in the composition. Students may select one category and write a one-paragraph paper, saving the other topics to be used another time, or they may write a lengthy narrative that uses up most of the material immediately. The choice will be based on the teacher's composition objectives at the time.

Variations on this idea are numerous. Students may pretend to be characters from a story or real people from history or current headlines.

create an isle

Jacquelyn Stowers, Las Vegas Nevada

Draw a map of an imaginary island; decide where it's going to be, and select a name for it.

a. Decide what kind of mortals or gods would live on the island
b. Decide how the mortals or gods would live
c. Decide how they would welcome visitors to the island
d. Decide what the weather would be like
   Would there be seasons? How many?
   Would there be rain or snow? Why? What caused it?
e. Decide how the sun would rise and set
   Is this scientific phenomenon?
   Does Apollo ride his chariot across the sky?
f. Decide what kind of education would exist, what kind of government, what kind of police force, etc.
g. Write a short myth (one or two paragraphs) involving the people who live on your island

Maps and papers will be evaluated in terms of logic and originality.

Greek of the week

Betty Deem, Springfield Ohio

Students who enjoy reading usually appreciate mythology, especially Greek mythology. When I first started teaching Greek Drama and Mythology, I came up with the idea that since the class was unusual, unusual in the respect that they were alert, curious, and creative, we should have some "gimmick" that would make us unique in comparison to other literature courses. I then devised the plan of having a "Greek of the Week."

I next set up guidelines: first to choose the "Greek of the Week" and next to honor the "Greek of the Week." I decided that the privilege of becoming "Greek of the Week" should be left in the hands of students; so on each Friday the students would vote by secret ballot for their choices of "Greek of the Week." We made a laurel wreath, and each day as class started, we would place the wreath on the head of the honored one. On each Wednesday the remaining classmates would each write and read an original poem to the "Greek of the Week." The poems were to contain mythological allusions centering around the gods, goddesses, places and events.

This "gimmick" has been an extremely successful teaching unit because:

a. It reinforces the students' knowledge of the myths, gods, goddesses
b. It reinforces the students' knowledge of poetic devices; similes, metaphors, hyperboles, allusions, personifications, etc.
c. It permits the students to express themselves creatively
d. It permits each student to be recognized for his/her specialty
e. It makes all of us more aware of each student as an individual

a trial

Orville Wright Junior High School

Although this lesson was originally designed to be used in the A-7 English class (as a culminating experience when studying the Trojan War), it might be successfully manipulated in ANY English class, as well as a social studies section. Literary or historical characters, as well as concepts and events (prohibition, World War I,II, a welfare state, etc.), might be "tried."

Helen of Troy is placed on trial for starting the Trojan War.

When you begin your study of the Trojan War, select two very capable and clever students to serve as your prosecuting and defense attorneys. (Ask them not to discuss their assignments with the class.) They must be willing to prepare an argument defending, or accusing, Helen of initiating the Trojan War.

Ask them to show you their "briefs" as they develop them, and attempt to guide their thinking.

--If Aphrodite had not promised Helen to Paris he would not have gone to Sparta.

--If Eris had been invited to the wedding by Thetis, no apple would have been inscribed.

Each attorney will have his "day" in court, and he should plan to call three witnesses. (Both will cross-examine.)

You can run the trial for a week, but six witnesses for each attorney are recommended.

Each attorney is to prepare an opening "statement" for the class, stating his position and why he feels as he does.

Students may volunteer to "play" the necessary witnesses. They must be thoroughly familiar with the story so that they can answer truthfully. If they lie, the attorney will expose them. (For this reason, the lesson serves an an excellent review.)

An oracle may be needed when the testimony of a deceased character is required. (An extroverted, imaginative type would enjoy this assignment : being the voice of the dead.)

When all the witnesses have been called, each attorney will deliver a closing address to the class. The students will vote to determine Helen's innocence or guilt, and the winning attorney.

This has proven to be both a profitable and an enjoyable experience for the students. It appeals to their sense of the dramatic; it aids them in organizing material, preparing an argument, studying material for accuracy, and provides them with an independent, group and oral activity. (It also familiarizes them with court procedures.)

If a trial should prove too lengthy or involved, you might attempt a debate or a group discussion dealing with some historical or literary character or event.

creation

Kathleen Blaine, Peninsula Ohio

As a project for the study of classical mythology, you are to create, as a class, your own system of mythology. The class will be divided into several small groups, each one of which will be assigned one aspect of mythology to investigate and create. Some of the questions raised in Greek/Roman, and in most other systems of mythology, are:

1. Where did we come from? How was the earth created? Is there any plan; if so, who controls the earth and all that exists? Does anything exist other than the material (physical) world? Are men and women becoming progressively better or worse? How were various natural phenomena formed? Were men and women always the way they are now? Does human nature change?
2. How do men and women differ? Which was created first, and why? Are men and women equal? How was the other created, and why? Are their natures essentially the same, except for physical differences, or is there an essentially "masculine" and "feminine" nature? Why have men dominated women in almost all cultures, despite the fact that women outnumber men? Why is there so much misunderstanding between men and women?

3. What is the perfect human being? Though no one is truly perfect, what qualities should men and women value? How should people handle adversity? How should they treat others, especially those who can do nothing for them? Ideally, is the perfect human being rich or poor? Why?
4. Can men and women live together in peace? Is violence ever justified? When? Under what conditions? Should we avenge the wrongs done to us by others? Is war ever right? Why or why not? Is there such a thing as a "just"war? Do men and women ever forfeit the right to live? If so, under what conditions? Does one owe loyalty to his/her family? his/her country? his/her friends? Are there any limits to what a family, a government, a friend can expect of one? If so, what are the limits? What is more important: an individual's conscience, or society's conscience, as it is embodied in the law? Under what conditions may one disobey the law? Under what conditions MUST one disobey the law?
5. Is death the end? Is there life after death? Is there reincarnation of human spirits, or does the "soul" or life principle assume a different sort of life after death? Is there a heaven? a hell? Who or what determines where one goes? What is heaven like? How about hell? Who is "in charge" of each? What happens right after death? Are the dead aware of the living? Do the dead communicate with the living? Do the dead ever return? Under what circumstances?

Discuss these ideas in your group and decide upon what philosophy of life you want for your culture. Then decide upon an individual project based upon the ideas that follow.

Group I-A. Name and describe the function of each of the gods in your system of mythology. Decide this quite early and inform the rest of the class, since they need this information for their assignments.
B. Invent a creation myth for the universe.
C. Invent a creation myth for living creatures, including man.
D. Decide how various natural phenomena came to be, and write a myth describing this process. (Several may choose this.)
E. Show in a myth how man has changed since he was created--is he getting better or worse?

Group II-A. Write a myth showing why both men and women were made.
B. Write a myth that deals with the ideas of equality between men and women.
C. Write a myth that treats the differences between men and women.
D. Write a love myth.
E. Write a myth describing an individual who refuses to accept whatever sex role you, through this mythology, have assigned him/her, and the consequences of his/her actions.

Group III- Create a hero and/or heroine. Devise for him/her a series of adventures which will bring out whatever qualities your "culture" admires. Be sure that he/she meets with both natural and supernatural opposition to his/her goals. If you like, you may split into two groups and create two heroes or heroines, each having a separate destiny and series of adventures.

Group IV-A. Write a myth that shows one person taking revenge upon another.
B. Write a myth about the events that lead to a war, including efforts to forestall it.
C. Write a myth about capital punishment.
D. Write a myth that deals with the idea of loyalty.
E. Write a myth about a man or woman who disobeys the commands of the gods and the consequences of his/her actions.

F. Write a myth about a man or woman who disobeys an unjust law because his/her conscience demands it, and the consequences of this act.

Group V. A. Write a myth describing the world of the dead, its permanent inhabitants, and the various places for the good and the bad.

B. Write a myth that deals with either reincarnation (if your group decides that this is what your culture believes) or about the finality of death.

C. Write a myth about the living visiting the world of the dead and then returning.

D. Write a myth dealing with the experience of death.

E. Write a myth about the dead returning to life for a particular purpose.

Activities

Sue Quinn, Los Angeles USD

Scrolls are fun to make and can be used for many different purposes. They're quite simple for students to make, yet the results are often quite impressive. You might want to make some of your own, too. A parchment scroll with a favorite poem or inspirational message for students is a great way to decorate a room!

BACKGROUND INFORMATION

By all means, if you have your students make scrolls, give them some background information on their history and use. Most students will have some familiarity with this form of book, as they're used to seeing proclamations, awards, and diplomas in scroll form. Jewish students might want to tell about scroll use in the Torah, the Old Testament written on a scroll. What your students may not know is that the earliest scrolls found date back to 3500 BC from Egypt and were made of papyrus, a reed cultivated along the Nile. For long manuscripts, many sheets of papyrus were often pasted together and then rolled up. Depending on your purposes in having your students write scrolls, you may want to have them work with one long sheet of paper. Scrolls were attached to rollers, some of which were ornately decorated. Students can let their imaginations run wild to develop their own rollers. You might even want to have a few students do some library research to tell the class about the history of scrolls.

MATERIALS NEEDED

Regardless of the writing assignment, you will want to have the following materials available to the students, or at least inform them of some of the materials they can bring in to use for their scrolls.

PAPER--Students should be supplied with the paper, unless they want to bring in a kind that is more expensive than the school can supply. Butcher paper is great because the students can see through it and thus use the lines on their notebook paper as writing guides.
(I've found that students like to make their scrolls look old. Before writing, they can dip their scrolls in coffee or tea. Burning the paper around the edges is also popular, but I am hesitant in recommending that to a class.)

ROLLERS--Let the students use their imaginations to come up with interesting rolling devices. Here are some which have been used in my classes:
Wooden dowels: these are easily obtainable at hardware stores. They can be painted, stained, or colored with markers for great results. Also, students can buy wooden drawer knobs very cheaply and attach them to the ends. (I often keep a supply on hand, as they're only a few cents each.)
Rolls taken from the inside of paper towels or gift wrapping or shelf paper: these can be covered with pretty paper or decorated with markers.

DRAWING PAPER rolled up: if you're short on supplies and money, have students roll up some drawing paper and decorate it.

PASTE, YARN, STRING--to tie around the finished scroll.

AN EXAMPLE OF A SCROLL ASSIGNMENT

For a writing assignment to make up a modern myth, several students chose the scroll form on which to write their stories. I gave them strips of butcher paper eight inches wide. The sketch shows the format they were asked to follow.

Leave about 6 inches free for rolling.	Title page*	Writing and Illustration. The paper was to be marked off in 5 inch columns.

Blank for rolling

*Technically, a scroll wouldn't have a title page. I included it in the assignment to reinforce their familiarity with it.

The students put their notebook paper underneath so their writing would be in a straight line.

I supplied thin wooden dowels and markers for decoration. Some students stained them, and bought their own knobs to add a finishing touch to the rollers.

T. Grogan, Norwood, Ohio

(specifically for ninth-graders who have read The Trojan War or The Iliad and The Adventures of Ulysses or The Odyssey)

1. Create a recruiting poster for the Greek or Trojan army. You must include printed copy of pertinent information (minimum of 50 words): leaders' names, goals, challenges offered, pay, fringe benefits, etc.
2. You have been asked by Zeus to cater the wedding reception for Thetis and Peleus at which Eris threw the apple that eventually led to the Trojan War. Your divine commission includes the following:
   a. Plan the guest list
   b. Design place cards for the 6 most prestigious guests
   c. Plan a menu suitable for the time and the guests
   d. Plan the entertainment that fits the interests of the guests
3. In the library, research the historical authenticity of Homer's Iliad and write a report on your conclusions.
4. Write a front page news story about one of Ulysses' adventures. Use correct journalistic form and style.
5. Draw a map of Ulysses' journey from Troy to Ithaca. For each hardship or obstacle he encountered along the way, draw a symbol or picture which represents that particular hardship (at the exact location where each occurred).
6. Write an essay on the problems a present-day Ulysses might face in trying to reach home from a distant city. You are to make use of the ancient gods and goddesses; however, the places, modes of transportation, and culture must be that of the 20th Century.
7. In the library, look up a myth about another hero, from any country other than Greece, and compare him with Ulysses in both traits and deeds.
8. In your own words, which would be suitable for a very young child, retell the myth of Hercules and his 12 labors.

Joyce Fellner, Alberta, Canada

The following may be assigned as individual or group efforts. Some require research, some are interpretive, others purely creative in nature.

1. Create your own crossword puzzle for Greek and/or Roman gods. Be sure the clues are such that they may not be applied to any other god.
2. Act out a particular myth of your choice and present it to the class.
3. Make a dramatic reading of a myth, tape-record it. Include appropriate sound effects if required.
4. With a partner create a newspaper such as might have appeared in Athens during the Golden Age. Include a page for news, features, editorials, sports. Deal with everyday events of the times. Include appropriate advertising. Suggested articles: a report from the Senate, latest predictions from the Oracle at Delphi, report from the Olympic Games, latest styles in togas, cut-rate tours of the islands, market prices, Socrates' newest lecturing techniques, army's latest battle, up-coming holiday festivities, homage to Athena, editorial on the value of moderation, newest math puzzle from Euclid.
5. Pretend you are a soldier fighting in the Trojan War. Compose a lengthy letter home about the latest progress or lack of it.
6. Pretend you have just landed in the fabled Atlantis. Describe in detail the sights, sounds, etc., of this fabulous island.
7. Dress your hair in the Greek or Roman style. Give an oral report about the woman's role in society at that period of time.
8. Compare several heroic figures of recent years with mythological heroes. Identify any changes in the concept of heroism and explain why these changes occurred.
9. Imagine that you are a child of 8 and have just been chosen to serve a particular god or goddess. In diary form, relate all of the major experiences, initiations, rituals, etc., you encounter in your first year of training. What code of conduct and rules of worship must you follow and adhere to?
10. Imagine that you are a young man chosen to compete in the Olympic games for the glory of Athens and the gods. Your chief rival comes from Sparta, your city's arch enemy. Describe the event you compete in, the way in which you do, or don't, keep politics out of the event, and the outcome of the competition. (research necessary to make setting and atmosphere authentic)
11. Pretend you are Hephaestus and write a business letter to order new parts for your forge.
12. Pretend you are Prometheus. Write out your defense of giving fire and knowledge to man for your trial.
13. You are Helen of Troy. Write about your feelings about the war which was started on your account.
14. You are Ulysses. Write a daily log about the events which took place in the Land of the Lotus-Eaters or on the island of the Cyclops.
15. Create a map showing the labyrinth in which the Minotaur is imprisoned. Trace Theseus route in and out.
16. You are a peasant living in ancient Greece or Rome. Describe a day in your life including all the rites and homages paid to the gods.
17. You are the Oracle at Delphi. Describe the events of your day, including how you divine the future for your clients.
18. You are one of Jason's argonauts. Describe some of your adventures from your point of view.
19. Choose a Greek or Roman mythological character which appeals to you the most. Using that character's best known traits, create another story about him or her.

Joyce Bolduc, Newport, NH

After reading Greek drama (specifically the Theban Trilogy), and after introducing information about the construction and use of masks, have the students make a mask out of clay. The student must interpret the major emotion of the character and render that emotion in the visage of the mask.

Like the early Greeks, we, too, invest lifeless objects with a spirit or human quality. The scarecrow or pumpkin on Halloween are good examples of this. Make a list of several other objects to which modern man attributes life-like qualities. How is animism used in literature? Write a short description in which you give life to an inanimate object.

A science myth such as the myth of Scylla and Charybdis is a story that tries to explain the occurrence of a natural phenomenon. Write your own science myth. Here are some suggested topics:
The Origin of the Stars
The Creation of Maple Syrup
How the Salmon Became an Ocean Fish
(Be sure to use a Greek god in your story)

Science students will enjoy reading Isaac Asimov's Words from the Myths. The first four chapters discuss words our language still uses from early myths. Divide the class into small groups and give an illustrated report, using charts, maps and slides, on word origins and scientific explanations.

Discuss with your science teacher the origin of the names of the following chemicals: mercury, niobium, plutonium, uranium, promethium, tantalum.

Make a chart of all the symbols connected with the gods that were used by the early alchemists(e.g. ♂ = Mars). Relate some of these to astrology by forecasting the characteristics of your classmates born under these planets or signs.

Debate the cause of evil in the world and whether man or woman is most responsible for it.

Improvise a skit between Prometheus and Epimetheus arguing about the qualities of woman. Be sure to portray the personalities of Prometheus and Epimetheus by using speech characteristics, costumes, props.

Read the story of Pygmalion by George Bernard Shaw or listen to a recording of My Fair Lady. Compare these versions with the Greek myth of the creation of Galatea.

Dionysus is a god who still holds a strong appeal, especially in the theatre. Draw a diagram or show slides of the ancient Greek theatre and explain its connection to Dionysus. How has it developed from its primitive beginnings?

Artists have always used myths for their subject matter. Look up Goya's painting of Cronus eating his children (Saturn Devouring a Son). Discuss whether myths were meant to be taken as literally as this. Is there a political metaphor involved in the painting? in the original myth? Draw a picture on a mythological theme or give a talk on the use of myth in art.

Draw a visual presentation of the Greek Hades and its characters. Use the facilities of your nearest art museum, make slides from your library's art books, or use an opaque projector. How have modern artists depicted death?

Draw a magazine cover for Mad Magazine or National Lampoon which parodies one of the gods. See NL (May 72) for its version of the birth of Aphrodite.

Using stage makeup and costumes, show how you would portray the character Death for a scene on a battlefield. A picture of Death from Ingemar Bergman's film, The Seventh Seal, may be of some help. How does this compare with the Greeks' conceptualization of death?

Cut out pictures from advertisements of women generally considered to be beautiful and categorize them according to the characteristics of Hera, Aphrodite, and Athena. Why do people, especially in the Women's Liberation Movement, object to these types of classification? To what extent are attractive women used as part of the selling feature of a product? How do you feel about this type of advertising?

Design a product and invent a name for it, based on one of the Greek gods, his symbol, or a story connected with him. The product may be one of the following: a soap, a car, a newspaper, bubble gum, or one of your own choosing. Then design a print ad campaign using mythology copy and visuals to sell the product.

Midas and Epimetheus are similar characters in that they both represent the unthinking buffoon or clown. Make a list of all the movie or television personalities you know who would fit this type and discuss it with the class. Could a similar list be made for the hero or the wise man?

Film fans will find a wealth of material based on the stories of ancient Greece. Black Orpheus, Ulysses, and Hercules are some that spring to mind. Using a guide to TV films, look up as many as you can find that utilize myths as a storyline or theme.

Plan a film script based on an encounter with one of the gods (for example, a scuba diver discovers Poseidon's palace). Make a short film from this script if you have the equipment available. See the illustrated article on the film The Birth of Aphrodite (American Cinematographer Sept. 71).

Opera lovers may wish to listen to Gluck's Orfeo et Eurydice, Monteverdi's Orfeo, or Offenbach's Orpheus in the Underworld. Students interested in this music should share their knowledge of the story and the music with the class. What other types of music utilize myth in this manner?

Read the poem "The Story of Echo" by John Godfrey Saxa. Write your own poem or ballad about Echo and Narcissus or any other mythological couple.

Recite the "Ballade of John Barleycorn" or tell the class the story of "The Pied Piper of Hamelin" by Robert Browning. Discuss to what extent they reflect elements similar to Dionysus and his background.

Limericks are short, five-line poems with a specific meter and rhyme scheme. Compose some myth limericks based on your reading of the myth.

Graffitti are short, witty sayings often found on walls, old buildings, or other public places. Using your knowledge of the myths, write a page of myth graffitti. Here are some examples:

Achilles is a heel	Clotho spins a mean yarn
Pan blew it	Cronus was fed up with his kids
Prometheus was a pyromaniac	Narcissus shouldn't make waves

Stamp and coin collectors will find much material depicting figures from mythology. Invite a local dealer to illustrate this for you.

Make a mythology scrapbook. Use the following suggestions as a guide for your collection:

a. art and sculpture of the gods
b. illustrations and cartoons
c. selections from poetry and Shakespeare that name the gods
d. scenes of Greece and photographs of Greek temples
e. advertisements
f. stamps and coins
g. scientific names from the Greek

sources unknown

Make a section in your mythology notebook that is a record of all words and expressions you come across in your reading which are derived from mythic characters, places, or incidents. Explain where you found the expression and its meaning.

Make a list of cities and towns that are derived from names you have come across in mythology. (e.g. Aurora, Illinois--named for the Greek goddess of the dawn). 50 minimum.

If you are interested in stamps, make a grouping of stamps with mythological subjects. Write a report about the collection.

The following constellations all have names taken from Greek mythology: Cassiopeia, Cepheus, Cetus, Gemini, Hydra, Orion, Pegasus, Perseus. Give the reason for each name, about a paragraph long.

Rewrite a classical myth and bring it up-to-date for the 20th century.

Draw or paint a picture illustrating a famous hero of old or a scene from a story. A written report describing the scene must accompany the picture.

Construct a collage from magazine pictures or newspapers that have references to mythological names, places, people.

Write a report showing how mythological themes have been used over and over again by writers down through the years, for example, Pyramus and Thisbe's theme reappears in Romeo and Juliet and West Side Story.

Write a term paper on the origin of the Olympic Games.

Write a report on mythological characters who were doomed to eternal torment. Use such people as Tantalus, Sisyphus, Prometheus, Ixion, and others. Compare and contrast their punishments.

Write advertisements of services (sword-sharpening, ship-building) or products (armor, sandals) that would appeal to Greek heroes.

Write a newspaper article reporting on an item from your reading such as Medea's elopement with Jason, Aeneas' trip to the underworld, the first attempt at flying by Daedalus and Icarus.

Make a neat, attractive chart of 12 or more divinities including (1) Greek name (2)Latin name (3)special area or field of activity (4)associations or symbols (5) how god is usually represented as to clothing, appearance, equipment (6)relationship or connection with other divinities or with mortals (7)chief powers and duties (8) modern allusions in art, literature, ads.

Construct a papier-mache figure of some character that you have met in your readings, e.g. Polyphemus, the Cyclops.

Construct a map of the solar system and accompany it with a report explaining the names given to the various planets, showing why they were aptly named.

Find a theme in Greek literature (elements of nature, origin of man, creation) and compare it with other mythologies.

Many rockets and space ships have been named after Greek and Roman mythological characters. Find 10 of these, tell about the original holder of the name.

Write a journey myth about someone sent on an impossible task by someone who wants to get rid of him.

The Greeks considered fire the most important gift from the gods, and hence honor Prometheus. What do you think is the most important gift that could be given to man now? Write a myth about its origin.

Write a report on the religious observances which grew up around the myths.

Present an imaginary news broadcast of adventures encountered in your reading.

Plan and participate in a quiz program or a "What's my line?" type of program based on your reading.